

ANEQ:

SECRETARY GENERAL CRUMBLES

by Andrew Porter

Under pressure from the top regional councils of l'Association Nationale des Etudiants du Québec (ANEQ), Secretary-general François Couture has been forced to resign.

At a meeting held on the weekend, the regional councils of Quebec and Montreal discussed Couture's leadership and, in the words of Montreal executive President Suzanne Dagenals, "certain people made him understand that he had to go."

In motions advanced by members from Limoulou and Ste-Foy CEGEPs, student leaders condemned Couture's involvement in a conflict at Ste-Foy CEGEP in Québec City. Couture actively opposed the Ste-Foy student association's decision to negotiate an agreement with the CEGEP administration on the basis that it would be harmful to them. Couture's involvement in the situation was seen as an infringement on the autonomy of the student association.

Ste-Foy students threatened to resign from ANEQ if Couture continued to campaign against the association's project. Shortly thereafter, at a meeting of the Quebec regional council of ANEQ, representatives voted almost unanimously to impeach the Secretary-general for violating a member's

autonomy.

In Montreal, regional executives condemned Couture's actions saying that he was exhibiting a condescending attitude towards the CEGEPs. President Suzanne Dagenals noted that the Montreal Regional Council had for a long time been disappointed with Couture's style of leadership.

Dagenals also noted that Couture was not able to unite Quebec students, and his attitude towards the Ste-Foy students association was the principal cause of his loss of integrity as far as the regional councils were concerned.

With the loss of Couture and all the turmoil surrounding the situation ANEQ has not been able to elaborate a position on the recently released Quebec government White Paper on Education. The paper proposes a further consolidation of the CEGEP system and many of its policy outlines should have direct effects on the orientation of students' study plans. Many student associations have become dissatisfied with the length of time ANEQ is taking to respond to the white paper.

A member of ANEQ's executive committee, Jean Latraverse, has taken over the leadership of ANEQ on an interim basis until the regional councils and membership elect a new leader.

Labour problem:

Goons stop blood flow.

by Janet Rose

There was a surprise in store for would-be blood donors yesterday. Blood Drive headquarters in the Union were locked up. A sign on the door proclaimed, "Cancelled today due to labor disputes within the Red Cross. Sorry..."

According to Steve Nantel, frustrated co-chairman of the drive, office staff members of the Red Cross struck yesterday. The strike confirmed fears of recent tension between office members and management.

"However, the McGill Blood Drive Committee was prepared for something to happen," Nantel said. The committee had agreed with the Red Cross that in the event of a strike a special reserve squad of volunteers would be dispatched.

ched.

A goon squad prevented the technicians from picking up necessary equipment at Red Cross headquarters, however. Nantel was informed of this by a Red Cross liaison officer who could not offer further details at the time and as a result the blood drive had to be cancelled for the day.

Sitting behind his desk, which was piled with albums to be given away as prizes to donors, Nantel explained that he learned of the strike five minutes before he was to open the clinic. "I also had to call all the entertainers who were to appear today and tell them not to come," he said.

Nantel predicted this year's drive will be seriously affected by the strike. Last year, 480 pints of blood were collected

on the third day of the drive. Having to close the clinic all day Wednesday means that unless students who planned to give blood on Wednesday make up for it on another day this week, they will lose close to 500 pints of blood. With a total goal of 3,000 pints, this is a significant loss.

"I really hope students will try again Thursday or Friday," Nantel said. "We had been doing reasonably well this year up until Wednesday, although not as well as I hoped. This is very frustrating."

The blood drive will be open Thursday night until 8:30. The Committee is hoping to receive an extra load of donors and will be ready to accommodate them on the remaining days of the drive.

The McGill Daily

Canada's Only Students' Daily



The binding "ropes" of Quebec's national student association (ANEQ) appear to be wearing thin. Leaders are hoping to rejuvenate the solidarity of the organization after the purge of their Secretary-General François Couture.

RCMP:

Harasses visa students

by Brock McGinnis
of The Manitoban

The Manitoban has received reports of foreign students attending school on visas being forced to reveal the names of visa students working in Winnipeg.

Sources told the Manitoban of cases where visa students caught by the RCMP are being offered deals in exchange for information. The student would not be prosecuted if he or she informed the RCMP about others working illegally.

The allegations were flatly denied by both the Immigration Enforcement section and the RCMP division responsible for immigration offenses.

Larry Matilski of the Immigration Department said that under the Immigration Act, all visa students caught working illegally "must be reported to the Deputy Minister". The students would then be prosecuted.

"No deals are made here," said Matilski. "If they tell us, though, that's great."

RCMP Sergeant Brown also denied knowledge of such bargaining. "I haven't heard of it happening," said Brown. "They would be charged and that's it."

Foreign students entering Canada on student visas are not permitted to work unless they have special permission. Penalties for breaking the Immigration Act laws range from fines and imprisonment to deportation. According to Brown, when a visa student works he

loses visitor status and "is like an illegal alien".

Brown could give no statistics of the number of students charged annually. "We don't keep them," he said.

The RCMP have also been charged with maintaining paid informants on campus to report on the activities of visa students. Both Brown and Matilski denied knowledge of informants.

"We don't have funds available for information," said the immigrants spokesperson.

Sources said that such deals were widespread. He told of one visa student apprehended by the RCMP for working illegally who refused to offer information and was subsequently deported.

"They're really scared," he added. "They only work because they really need the money."

"I'd advise them to see a lawyer before answering anything, but they can't afford one." The source, although a Canadian citizen, asked to be left unnamed.

"It's not so much the fact that people are caught, but when they're forced to reveal the names of their friends, it's awful," he said. "Something should be done about it."

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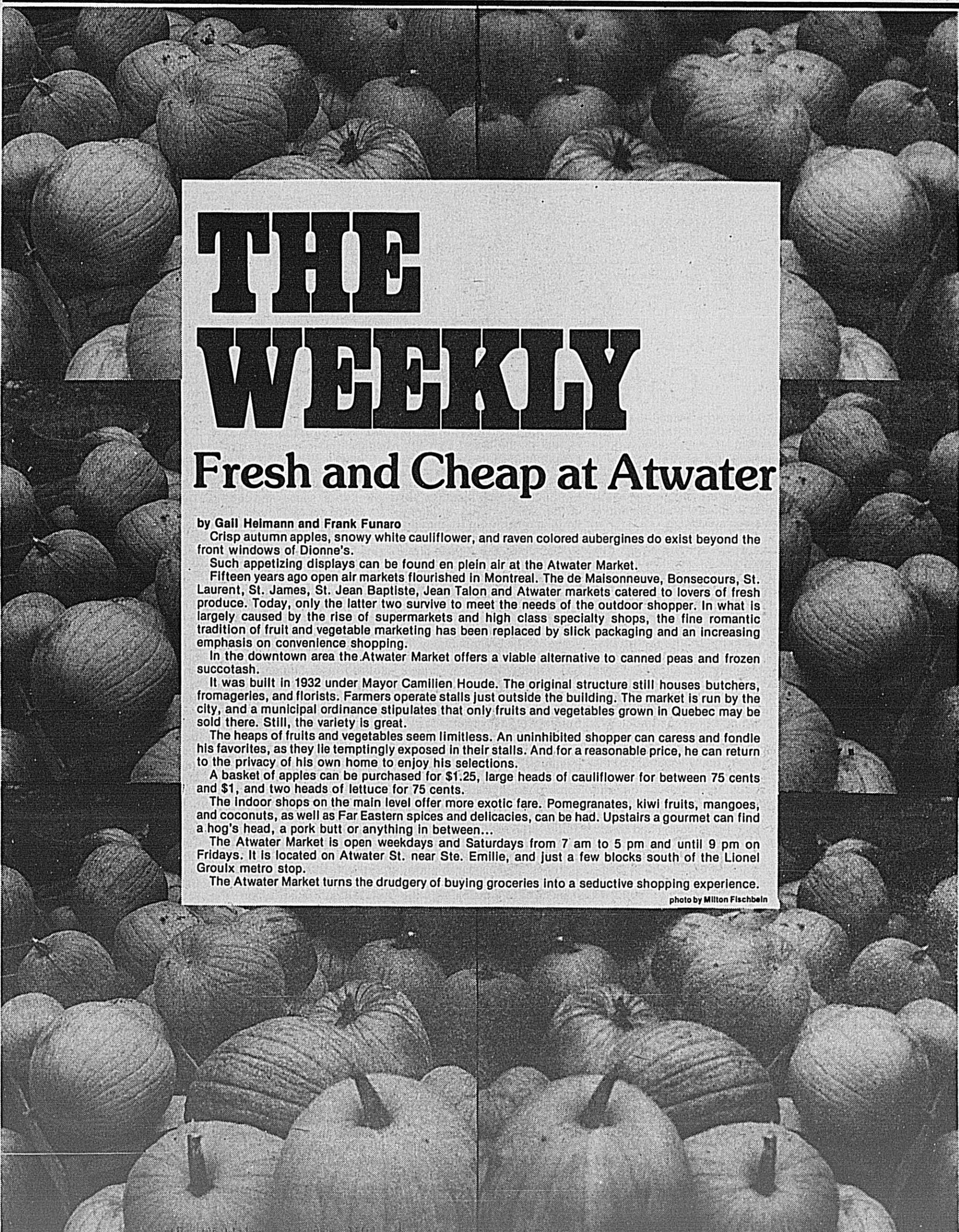
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THE WEEKLY

Fresh and Cheap at Atwater

by Gail Helmann and Frank Funaro

Crisp autumn apples, snowy white cauliflower, and raven colored aubergines do exist beyond the front windows of Dionne's.

Such appetizing displays can be found en plein air at the Atwater Market.

Fifteen years ago open air markets flourished in Montreal. The de Maisonneuve, Bonsecours, St. Laurent, St. James, St. Jean Baptiste, Jean Talon and Atwater markets catered to lovers of fresh produce. Today, only the latter two survive to meet the needs of the outdoor shopper. In what is largely caused by the rise of supermarkets and high class specialty shops, the fine romantic tradition of fruit and vegetable marketing has been replaced by slick packaging and an increasing emphasis on convenience shopping.

In the downtown area the Atwater Market offers a viable alternative to canned peas and frozen succotash.

It was built in 1932 under Mayor Camilien Houde. The original structure still houses butchers, fromageries, and florists. Farmers operate stalls just outside the building. The market is run by the city, and a municipal ordinance stipulates that only fruits and vegetables grown in Quebec may be sold there. Still, the variety is great.

The heaps of fruits and vegetables seem limitless. An uninhibited shopper can caress and fondle his favorites, as they lie temptingly exposed in their stalls. And for a reasonable price, he can return to the privacy of his own home to enjoy his selections.

A basket of apples can be purchased for \$1.25, large heads of cauliflower for between 75 cents and \$1, and two heads of lettuce for 75 cents.

The indoor shops on the main level offer more exotic fare. Pomegranates, kiwi fruits, mangoes, and coconuts, as well as Far Eastern spices and delicacies, can be had. Upstairs a gourmet can find a hog's head, a pork butt or anything in between...

The Atwater Market is open weekdays and Saturdays from 7 am to 5 pm and until 9 pm on Fridays. It is located on Atwater St. near Ste. Emille, and just a few blocks south of the Lionel Groulx metro stop.

The Atwater Market turns the drudgery of buying groceries into a seductive shopping experience.

photo by Milton Fischbein

by Rebecca Fortson

With ten movies to his credit in the past ten years, director Robert Altman has yet to meet with much commercial success. While the intimate, mosaic style he has developed, from *That Cold Day in the Park*, through *Images* and *McCabe and Mrs. Miller*, to *Nashville* and *Three Women*, has been admired by the critics, it has appeared too plodding and confounding to the general viewer.

Altman's films rarely have a direct story-line, but require the viewer to piece together characters and plot through quick glimpses by the camera and dialogue that is immersed in an eight-track sound system. Altman's movies are as much a challenge to the viewer (and one that is generally rewarding), as they are an intriguing game to Altman; his interest and delight in his own work comes through clearly.

Yet Altman's new film, *A Wedding*, moves away from this pattern. The film will probably be a commercial success. Its story-line is predictable, and the camera-work is fairly conventional. But most of all, Altman seems to grow bored with his latest effort.

The script of the movie is like *Nashville* in that it picks out a segment of society and lays it open for examination. In *Nashville*, Altman took 24 characters from a middle-class Southern milieu. He traced their development, watched them come together and grow apart. He united them in a final crisis, all the while maintaining their separate identities. In *A Wedding*, Altman has 48 characters, puts them together at a crowded wedding reception, divides them into two families (an old-moneyed Midwestern one and a nouveau-riche Southern), and lines them up one by one, examining them, until they all begin to look alike.

Altman's purpose is to strip away the façade of each character in order to reveal a uniform emptiness. The most outstanding difference between *A Wedding* and Altman's other films is that he is so bitter about what he's presenting. Altman is usually sympathetic to the human foibles of his characters, but here he checks them off as an impersonal listing of social misconduct.

This removed attitude of Altman's tends to constrict the performances of his actors, as is evident in those of Amy Stryker and Desi Arnaz, Jr. who play the bride and groom. Stryker is new to the screen and Arnaz has not really been seen since *Red Sky at Morning*. This movie is not the place to judge the talents of either one, as they are never allowed to be anything more than empty-headed teenagers.

However, some of the cast have polished their limited roles into smooth character studies. Dina Merrill, as one of the socially prominent Sloan sisters, is the cool and collected epitome of social grace. Vittorio Gossman has the style

and sincerity needed to portray the sensitive father of the groom, a gentle Italian who is responsible for the social embarrassment of the red, white and blue-blooded Sloans. Because of his foreign origin, the rest of society refuses to attend his son's wedding.

Thus the scene is set for most of *A Wedding*. The members of the two families are forced to mingle and open the closets of skeletons such as infidelity, drug addiction, socialism, epilepsy, unwed motherhood, evangelism, employment of illegal aliens, insanity, homosexuality, interracial love, and divorce. These vices are presented one by one and then quickly forgotten. The taboos of the society are as meaningless as the traditions.

Yet, *A Wedding* is more than a B-grade soap opera. The movie is funny and most of the comedy is due to Altman's ability to pick up on the nuances of a character in a crowded room, as if something caught his attention and he did a double-take with the camera.

A member of the Southern Brenner family, Mark R. Deming is the quintessential adolescent goon who revels in sci-fi pictures like *The Fly* and *Frogs*. His father, David, is a Southern evangelist who tells how he was born again in a Holiday Inn motel room, the voice of God speaking to him through the television set. Blessed with his new spirit, David rushed home, "found the woman I had impregnated, married her, and here (pointing to the adolescent goon) is the living proof of our sin."

It is only in a few of these comic moments that the director shows any tenderness, and those moments are usually created by the Brenner family. During the making of *Thelma & Louise* and *Nashville*, Altman developed an affection for Southerners. He allows them to quarrel openly and appreciates their innocence and crudity.

It is this quality about Carol

Burnett which must have compelled Altman to cast her as the mother of the bride. Burnett's performance is verbally understated and believable. Her only fault in the film is that she is far too physical. Her pratfalls are embarrassing. Even a lumpy Earth mother from Tennessee doesn't contort herself the way Burnett does. But Altman gives Burnett what could and should have been the best scene in the movie, and also the scene that ends up being the most powerful. Altman's slip in timing destroys the moment-of-truth scene for the Brenner family, in which they discover the groom has impregnated the bride's sister. Burnett's confusion and frustration is misplaced, and the scene ends up like a skit from her old television show.

What does prove to be the best scene of the movie is in inimitable Altman style: leaving the reception, the Brennens come upon a traffic accident which they mistakenly think involves their daughter and the groom. The frantic terror and helplessness of the family is made more tragic by the vastness of the busy highway and the dusk that surrounds them. The confusion and the communal sense of loss and terror which this scene relates is as good as anything Altman has ever done.

Altman understands the importance of the automobile and the highway to our culture. They are representative of the rituals of modern man. The highway is the last frontier and in the automobile is the freedom to pursue it. And as the car is a kind of extension of the American Dream, Altman further employs the ritualistic aspect of the car in *A Wedding*. Early in the film, the head of the Sloan family dies. The camera pulls away from the deathbed to provide a long-shot of the families returning from the wedding. It is daylight, but the headlights of the cars are burning—a practice used at weddings and funerals. The

scene is a rite of passage: as one life ends, a new one begins.

Altman's handling of these scenes shows that he has not lost the knack for involving the viewer in a scene and letting him sort it out for himself. This technique requires careful control of the actors and camera to bring clarity out of confusion. But Altman seems unwilling to follow those demands throughout the majority of the film. It is as if he became lazy and just wanted to give the facts as blatantly as possible. Dialogue is singled out, rather than scattered. Confrontations are isolated and brought to the front rather than discovered in a crowded room. All in all, this method is indeed direct and matter-of-fact, but it is not very realistic.

This intense and blatant filming creates problems for Geraldine Chaplin, who plays Mrs. Billingsley, the wedding coordinator. Chaplin, who appeared in *Nashville* and *Buffalo Bill and the Indians*, does a beautiful job as the painstaking purveyor of etiquette—at least for the first hour. Rightfully, Altman gives full attention to her initial oration upon the proper way to dance at a wedding reception: "The bride and groom dance together, then the groom dances with the M.O.B. and the bride dances with the F.O.G., then the F.O.G. dances with the M.O.B. while the groom dances with the M.O.G. and the bride dances with the F.O.B. and so on..." Unfortunately, Altman wears this joke out, repeatedly giving Chaplin full camera shot and full sound. In his other films, Altman would have only hinted to the viewer, through quick camera shots and mixed-in sound, that Billingsley was still going strong.

Altman's timing seems to be off during most of *A Wedding*. A lot of it may be due to his eagerness to give his viewers a good look at all of the 48 stars they came to see. They may

pull in the audiences, but some of these stars are definitely wasted.

Lauren Hutton is needless as the producer who films the wedding. She crouches behind geraniums with her film crew, is forced down the receiving line to fill in for the absent guests, catches the bride's bouquet by default, is groped by the groom's Casanova-uncle, and wears her clothes well. More annoying than useless is the presence of Viveca Lindfors as the pepped-up Swedish caterer, and Howard Duff is too distinguished to give any comic relief as the Sloan family physician who is forever "brushing ashes" of young women's chests.

Lillian Gish is another one of the added attractions who make up the star-studded wedding. This is Miss Gish's one hundredth film, and in her opening scene Altman pays tribute. He places Miss Gish in front of a window with her back to the camera. Sunlight haloes her long, golden tresses and she is once again the waif in D.W. Griffith's *Broken Blossoms*. Really, Miss Gish is surprisingly young and spry as Grandmother Sloan—at least for the first fifteen minutes. Then she becomes another one of the well-kept secrets: it may be stated that Miss Gish plays an excellent dead grandmother throughout the rest of *A Wedding*.

It isn't that the acting is bad in *A Wedding*; it is misdirected. By using conventional camera work and soundtracking, Altman fumbles. There are a few great moments, a few bad, and a lot of bland ones. His persistent use of soft focus is reminiscent of an edition of *Town and Country* magazine. It may serve to preserve the looks of Miss Gish and make the pale features of Muffin, the bride, indistinguishable (also softening the glare of her orthodontic braces), but it basically tires the viewer out.

However, Altman should not be slighted for what he attempted to achieve in *A Wedding*. The script, by Altman, John Considine, Patricia Resnick and Allan Nicholls, has potential. A case may be made for the fact that prior to *A Wedding*, Altman was in the habit of using a troupe of regulars in his films, who were well acquainted with his style of directing and confidence in the actors' ability to develop their own roles. Except for a few regulars—Geraldine Chaplin, Bert Remsen and John Considine—*A Wedding* consists of newcomers to the Altman set.

If *A Wedding* marks a new phase in Altman's career, it should be watched carefully. The intimate movie-maker who created a cult is fading. The director who wants to break out of the small-time in order to reach a larger audience, should be considered, yet those elements which created his style and this dew desire must be reconciled.

Altman



Caters to A Wedding

Conversations With Lack

by Chris Pomiecko

Stephen Lack graduated as a psychology major from McGill, where he met Allen Moyle and Frank Vitale. The first movie made by this team was *Montreal Main*, a love story between a 30-year-old photographer and a 13-year-old boy, directed by Vitale and written by Moyle and Lack. Lack talked about the movie in an interview with *The Advocate*, December 28, 1977: "We all got together, and Frank was going to write this love story, but it was going to be a straight love story...I said, 'No, it's got to have a little bit more of a kick to it. Why don't we can the chick and make it a 12-year-old boy!'"

Since leaving McGill, Lack has been working in graphic arts—paintings, sculpture and bronze casting. At present he is concentrating on his paintings, but plans to start a film in about five months.

Interviewing him is like talking with a number of characters, as he shifts from pose to pose, often switching subjects faster than I could follow.

CINEMA

Weekly: Why was *Rubber Gun* shown in New York before it opened in Canada?

Lack: It didn't open here for a number of personal reasons: to give it an international flavour, make sure it wasn't just a home movie, that people loved it all over. And they did. We got our reviews, then we took care of Canada.

Weekly: How much were you playing yourself (in *Rubber Gun*), and how much were you creating Steven Lack?

Lack: They all ask the same question. How would I know the answer? I'm only Steven Lack. I'd need some perspective on it. I'd have to be at least two people away.

Weekly: What's happened to *Montreal Main*?

Lack: It played in London recently. Big thing in *Time Out* Magazine. *Montreal Main* is as good as *Rubber Gun*. I guess we've grown a lot in many ways with *Rubber Gun*, (but) *Montreal Main* has so much soul to it. It's a more lyrical film. *Rubber Gun* is a harsher reality.

Weekly: You've often been compared to Warhol, whose films are also a blend of improvisation and script, and deal with a sub-culture in society.

Lack: We adore Warhol. I think we try harder to entertain than Warhol. We're more accessible, we're more street, we're less frozen. But Warhol we admire a great deal. I think Warhol has very well-rounded edges. I think he's excellent at what he produces. ...Eventually I'll get into production even though I cringe every time I think of how poor my value as producer was on *Rubber Gun*. But that's because I also wrote and acted and one part of it had to suffer. I couldn't be pouring all my art into it and then ruthlessly calculate what it was worth.

I'm like everyone else, looking for a good script. There's nothing but garbage being written, because most of the people on the planet have been educated by television, and all the great stories that they're going to tell, their source material is television. As a result they don't have many real experiences that they can see in a nice flat linear perspective.

I write in a very strange way. I write for film. I make sure that the incidences are of a literary fashion.

Weekly: What are you trying to achieve in your films?

Lack: We're just painting something that's evaporating and hoping that the pigment on the film lasts longer than the subject matter, thus giving us justification for having ripped off the subject matter.

What does society need? They need entertainment, something to take them away. They need comparisons. They need guidelines to show that wherever they're going is not uncharted territory. And that way they can learn from the experience of others and go further; spend less time staking out a territory. Get right to the edge of somebody else's experience and go further.

Weekly: What do you think of Canadian cinema?

Lack: Boring as ratshit, but they're trying so hard they're bound to come up with something good eventually.

HEROES

Weekly: Do you have any heroes?

Lack: Of course, we've all got our people that we adore, but I don't know whether I'd call them heroes any more.

My brother used to call all the people that I liked heroes. Let me clarify that. I enjoyed Ray Charles, I still enjoy him. But he's not a hero. I certainly didn't want to grow up to be black, blind and a brilliant musician.

I wanted to grow up to be heard at least as much as Lenny Bruce, seen as much as Picasso, and influence the graphics and that attitude as much as anyone, and provide the comic relief to the sad situation as much as any great comedian. What was it Dali said? At three I wanted to be Napoleon; at five I wanted to be Salvador Dali, and my ambition's increased ever since.

I'd like to be Cher but don't tell anyone.

I'd like to, once and for all, let the world know that I have been.

'60s-'70s-'80s

Weekly: *Rubber Gun* deals mostly with the death of the sixties ethic and the detachment of the seventies. What happened?

Lack: Everyone had to come down. Everyone had to watch their bodies shift from young to old. Necessity. The energy crisis. Previously we were unlimitedly wealthy. The economy's what slowed people down. That's part of what the film's about, the changing economy.



Gun Shoots Straight

by Chris Pomiecko

The highly anticipated "breakthrough Canadian movie" may not be a big-budget, highly advertised film after all. It might just be a little underground movie that didn't even open in Canada, that had been playing in New York for five months before it ever reached this country, that "premiered at the Cinema V repertory theatre in Montreal last Friday. It just might be *Rubber Gun*, a beautifully made film that is uniquely Montreal yet deals with themes applicable to anyone who, caught in the turbulence of the last twelve years, has wondered, "what happened to the sixties?"

Nominally *Rubber Gun* involves a scheme to retrieve a suitcase of drugs from a locker in a railway station. The locker, however, is under constant surveillance by the police, and the rubber gun show is the plot devised by the dealers to get the dope. This is the plot of the movie. The plot, though, is only the skeleton on which hangs a well-fleshed analysis of the recently termed "sixties generation."

The movie introduces us to a clique of people trying to perpetuate a hedonistic lifestyle of ambi-sex and ambi-drugs which must inevitably wear itself out. Pierre the hustler, his wife Pam, and Brawley the burn-out—all gather at the St. Lawrence studio/loft of artist Steven Lack.

Lack, however, has the perspective of detachment. He simultaneously sets the style with a flow of manic energy and humour, and ironically observes his friends' decay. In one scene Lack is babysitting Rainbow, the three-year-old daughter of Pierre and Pam, and asks her, "so what are we going to do with mommy and daddy?"

This idea of the "watchers and the watched" is echoed and academicized by Bozo (Allen Moyle), a sociology student at McGill. Bozo attaches

himself to the group to study them and to write a thesis. He is never accepted by the gang, only by Lack, the pivotal character.

The technique of *Rubber Gun*, a combination of real-life situations and fictional narrative, adds conviction to the movie by blurring the line between truth and illusion. Apparent home movies of Lack entertaining friends as they are in various states of wastedness take on greater significance in the larger context of the entire film. But because the scenes never make obvious comments, the viewer becomes involved in the lifestyle and only analyses it later.

For several reasons the film is not nearly as boring as the above analysis may make it seem. The slice-of-life approach, the well-handled blend of reality and cinema, makes us feel like voyeurs. The direction by Allen Moyle is smooth and flowing, without seeming slick.

Lewis Furey's quirky rock score provides the motion for the film. Sometimes the "music" comments directly upon the action, as in the song "Hustler's Tango", with chorus, "Do you wanna make a deal?". But throughout, the music complements and propels the film.

At the core, however, what *Rubber Gun* depends upon is the main character, Stephen Lack. The movie is often an autobiography of and a self-criticism by Lack, who wrote the script with Moyle. It is Lack's energy and humour and subtle underplaying that gives the film its vitality. To what extent Lack creates his character or just plays himself is debatable, but camp or caustic, Lack carries the film.

Rubber Gun ends its initial run at the Cinema V tonight. Hopefully, the movie will reappear in the area, soon and often.

In the old days the people we did the film about used to have twenty or thirty grand in their pockets. You'd see all these young dudes—young mods—running around: "taaaxi, wouldja get me a taxi?"

We never called ourselves hippies. When they first started calling us hippies we used to say, "call us beatniks, at least give us a little respect, a little place in the history."

I was from that tiny generation within the generation that respected the beatniks—Neal Cassidy and the gang—the lifestyle—the pleasure-seeking they represented—also their delving into the

mysteries. Their discipline has become an aesthetic to be reckoned with now that we're going into the eighties.

Things have slowed down, it's a fallow period.

Weekly: What happens next?

Lack: Saturation city. Things will survive. Things will die or get a new organism. Things will be more specialised. It'll be wonderful still. There'll be entertainment, people will still get off.

True entertainment can educate, realign, recode.

I'm just a re-organizer of the information.



MUSIC

New Wave Music: Battered Wives



Photo by Henry de Cuyper Cadmus

by John Fortin

To paraphrase T.S. Elliot: Do I dare to like **Battered Wives**?

The common opinion is that, if a certain group hadn't boycotted the group's album at a certain record store in a leading Canadian city, then no one would've heard of the group. This, I iterate would've been unfortunate since **Battered Wives** is one of those up-and-coming groups that often unjustly sink without a trace. But let us not go overboard in our praise.

To paraphrase Karl Marx: The problem with democracy is that the weak link in the chain gets as much oil as the strongest, as Paul McCartney found out when he let Linda write songs about peeling potatoes. Three of the four group members write for **Battered Wives**' album. In the case of **Battered Wives** this showcasing of three distinct styles leads to a comparison, but also to an enjoyable variety of songs on

the album, much like the Beatles on their classic **White Album**.

John Gibb, guitarist and vocalist for the group, covers the political aspect of punk rock with his song "Uganda Stomp" with its chorus of "Bop Idi Bop, You know what Amin",

and "Freedom Fighters". The ganja-flecked reggae of the former, replete with munchkin vocals a la **Wizard of Oz**, is the highlight of the album. One may claim that there's nothing really funny about Idi Amin. **Battered Wives** stated, in a recent interview: "Maybe it's

callous but you read about this guy killing people and it doesn't really affect our lives. It's the same callous approach the media has, exploiting situations to sell newspapers."

Jasper (just Jasper) who writes four songs on the elpee sings with the throaty urgency

of Elvis Costello, for whom the B.W. will be opening in an upcoming tour. On his songs the group performs with the high-intensity excitement that justifies the whole New Wave movement.

Now for the bad news. The three songs on the disk written by Toby Swann, who is the frontman for the group, are the nadir. With a sense of déjà vu totally unlike that of CSN and Y, one recognizes strains of sixties groups, from Alice Cooper to the Who, via Uriah Heep.

All in all, **Battered Wives** is a fine debut album, a fledgling record company bomb, slickly produced yet retaining that edge which is after all, my dears, the keystone of the New Wave movement.

And about this controversy—to paraphrase Oscar Wilde: **Battered Wives** don't care what you say about them, as long as you keep talking about them and buying their record.

Let's Hope Not

by S. Peter Loshin

The comedy team, **Battered Wives**, visited McGill campus Monday afternoon to be interviewed on Radio McGill. Billed as a rock group, **Battered Wives** produce music that is so bad, it is funny. David Booth, national promotional director for Bomb Records, claims that the boys really come into their own on stage, but the act I caught off-stage was farcical.

The "boys" masquerade as

punk rockers. They claim that the music they make is rock and roll, but beneath their facades, they are really just four happy-go-lucky elderly high schoolers.

Despite the mediocre nature of their music, **Battered Wives** has gained notoriety in Montreal through an allegedly sexist album cover. This was obviously calculated—sexy album covers have been known to sell otherwise unremarkable albums. David Booth is

counting on publicity to sell this album to an unsuspecting public.

Manager Luigi Fercotti claims that the boys "like girls with big tits and their favourite color is blue." Toby Swann, lead guitarist, worked in skin flicks, in demolition and as a drug guinea pig. He claims "I have never built anything—I just knocked things down."

The group denies being a "New Wave" group. Let's just hope they are not...

FILM

Agatha Christie:

Slow Death

by Zev Robinson

Death on the Nile (at the Claremont) has such an array of top actors that it would be virtually impossible for it to be unenjoyable. It is unfortunate that the

final product does not equal the fine performances of actors such as Peter Ustinov, Bette Davis, David Niven, Mia Farrow and Jon Finch.

Ustinov, as Inspector Hercules Poirot, tracks down, with wit, charm and impeccable logic, the murderer(s) of a rich and beautiful, but much hated, woman, played by Lois Chiles. The other stars do an excellent job portraying suspects and schemers, all with "means, motive and disposition."

The screenplay, based on Agatha Christie's novel of the same name, successfully mixes drama and humour,

to make **Death on the Nile** entertaining and enjoyable.

Too much of the two and a half movie hours is used to set the scene before any murdering occurs, causing the beginning to occasionally drag. The slow pace destroys much of the plot buildup.

John Guillermin directed **Death on the Nile** like a theatrical piece instead of a film. His failure to exploit cinematographic techniques sacrifices both intensity and natural ease. The suspense, however, is not intense enough to keep the viewers of this

whodunit on the edges of their seats. By the end of the movie, one is only half interested in finding out the perpetrator, if he has not already figured the whole thing out.

Filmed in Egypt, **Death on the Nile** captures some of the pyramids and architecture, but the photography is too controlled and unartistic to be beautiful.

The excellent acting combined with the poor directing make **Death on the Nile** a typical "entertainment" film; fairly enjoyable but unstimulating.

MUSIC



In the Groove:

Ravan Soars in City

by Ron Wigdor

Genya Ravan—Urban Desire
(20th Century Fox)

Genya Ravan is a true rock 'n' roller; she toured with the Animals, Yardbirds, Ten Wheel Drive and the Stones before producing the late Dead Boys only LP last fall. All this has set the stage for *Urban Desire*, Ravan's statement on surviving in the streets. Ravan grew up in New York, so her songs naturally reflect the toughness

one must maintain in order to make it in the asphalt jungle.

Side one of the album opens with the projected single, "Jerry's Pigeons", a cut propelled by '70s power rock and spiced with '50s lyrics. Ravan recalls her high school days yearning to be one of the gangleader's groupies; there are echoes of the Chiffons' "Da Doo Ron Ron" and the Mamas and Papas' "Dedicated To The One I

Love".

"Aye Co'lorado" is the tale of a New York girl's first love affair with a Puerto Rican (à la West Side Story) and features a running duet between Ravan and the master of her genre, Lou Reed. She wants out from the rough lifestyle ("you wake up every mornin' with the sweat pourin' down you, while you're starin' down your new, used, shiny gun") but the dominating man won't let her go.

The side closes with a rock 'n' roll version of the Supremes' "Back In My Arms Again"; which would make Florence Ballard turn over in her grave.

Side two contains more of the rock sound, highlighted by the only mellow track on the disc, "Shadowboxing". Ravan's gut-wrenching vocals shine as she describes the break-up of a relationship while "drinkin' Gallo Muscatel on the steps of Roseland and 52nd Street".

After a highly acclaimed performance at Toronto's El Mocambo a few weeks ago, plans are in the works to bring this talented lady to Montreal. If so, Genya Ravan and her New York *Urban Desire* will be one show that really can't be missed.

Down In The Bunker - Steve Gibbons Band - Polydor
by H.D.L. Kader

Shifting from MCA to Polydor, the Steve Gibbons Band has undergone a metamorphosis of sorts. Until this LP, Gibbons and his Birmingham Boys have maintained a tough rockers image. Wearing black leather pants and matching vest, the bearded wonder resembled a motor-

cycle thug and was proud of it. On tour throughout England with the Who, the SGB developed a cult following, but made no break into the major markets of record sales.

Gibbons abandoned the leathers, shaggy hair and beard for the "Johnny Cool" persona of his debut album called *Any Road Up*. On the latest effort, "Down in the Bunker" there is a song titled after the first LP "I don't know if you heard about Johnny Cool, He was the cat that claimed to be no-one's fool." On the album cover the clean shaven showman appears wearing a dinner jacket; something like a tiger sporting a fancy leash. Gibbons was born to be wild.

The title track is the most fun and the best on the album. The song is set in the foxholes of the Great War, where men go to "Lose their balls". During a bombardment of his bunker, a young squaddie blacks out and imagines seeing a "girl flashing her beautiful body". The soldier comes to in a hospital and "When the nurse comes on the scene, She's the girl from the bunker, oh what a beautiful body."

In the Dylan styled ballad, "Big J.C.", Christ becomes a card shark whose very presence causes "the joker to go stiff as a poker". The song is similar to "Lilly, Rosemary and the Jack of Hearts" from *Blood on the Tracks*, and Gibbons' gravelly voice can easily be mistaken for Dylan's drawl. "Big J.C." we are told will "live to play again". Let's hope the same's true for Steve Gibbons and his fine backup band.

Genesis Messiah Returns to Forum



by Terry McIntyre

Shocking, provocative, aweing, entertaining. These words describe the atmosphere at the Montreal Forum last Sunday night as Peter Gabriel gave one of his most inspiring concerts. Before a crowd of 7500, Gabriel performed from his two solo albums.

Captivating his audience from the onset of the concert to his second encore, Gabriel exhibited his musical prowess with great energy. By carefully explaining each French song, Gabriel won the hearts and spirit of the predominantly francophone crowd. His explanations seemed like a form of modern day rock preaching. The silence that prevailed during his brief dissertations proves that this man's word is taken seriously by many.

Gabriel did not let us forget his roots with Genesis, evident through his use of an exhilarating light show that included a see-through platform with variegated lighting from underneath.

From his pungent, and striking, vocals on such songs as *D.I.Y.*, (*Do It Yourself*), *On the Air*, and *Modern Love*, to his melodious interludes *Humdrum*, *Salisbury Hill*. Gabriel's performance was astounding. His tantalizing advances to the edge of the stage, and his sardonic looks towards the upper reaches of the Forum while beckoning for the masses to clap in cadence, heightened an already pulsating concert. One thing for sure is that Peter Gabriel is a master at keeping the audience's eyes fixed.

What made this concert so unique was not just the music of Peter Gabriel and his band but the constant interaction between both performer and audience. As indicated by the title of his second encore song, *Here Comes the Flood*, one was filled with a sense of an euphoric flood of musically induced emotion by the end of the concert.

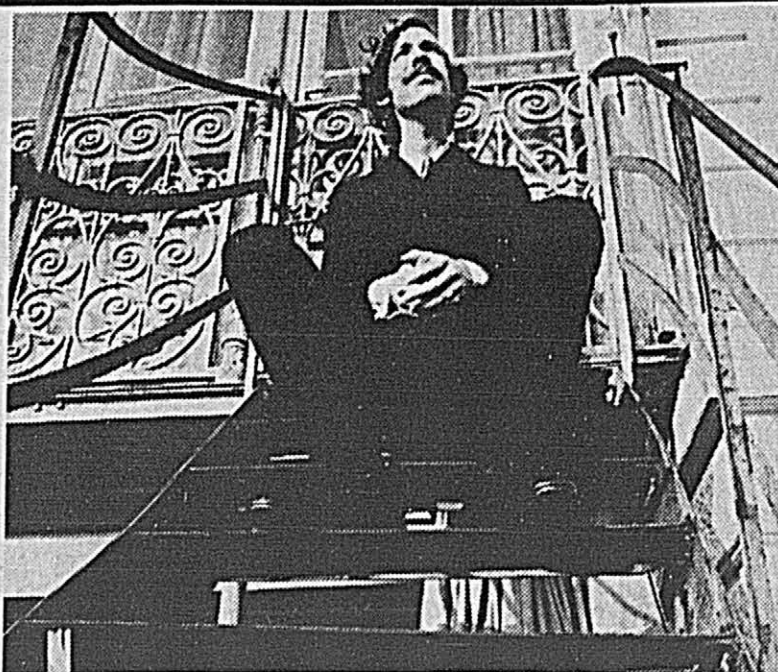
Corea & Burton: Subdued Silence

by G.S. Killoran

While the audience at the Chick Corea and Gary Burton duet concert at Theatre St-Denis last Saturday witnessed nothing approaching perfection, they did experience a musical tour de force of rare brilliance and clarity.

Neither pianist Corea, nor vibraphonist Burton rely on the arrogantly intellectual approach that characterized jazz in the sixties. Instead they rely on a popular-minded eclecticism, the appeal of which left the capacity crowd cheering and stomping its approval.

The two musicians recreated many fine moments from their *Crystal Silence* album, though many of their renditions were cautious and subdued versions of the original tunes. One of the evening's brighter moments, however, was their treatment of the Corea composition "Senor Mouse". Burton's quietly



mounting thematic variations supplied the framework for the pianist's passionate left-hand sweeps and biting right-hand attack, which combine his strong Flamenco influences with potent improvisations.

Corea's credentials as a master of the contemporary jazz piano are impressive. His

stint with the Miles Davis band nearly a decade ago and subsequent exploits as both a soloist and with the short-lived Circle group, are strong though esoteric testimony to his creative ingenuity. Of late, however, this work has been overshadowed by his more commercial efforts as leader of

Return to Forever. Using a highly rock-oriented sound as the vehicle for his synthesizer inventions, Corea's new sounds have brought him tremendous commercial success.

The standing ovation that followed Corea's improvised solo early in the concert's second half confirmed his lasting ability to create exquisite and complex themes and showed the lyrical side of the artist, one which has often been obscured.

Gary Burton is one of very few vibraphonists who has mastered the technique of using four mallets instead of the customary two. His command of the instrument has put him at the top of this field, and his efforts as leader of his own quintet have redefined the scope of this once severely limited instrument.

Those who attended this concert were treated to something memorable: two artists with an integrity of purpose who found a common ground for their ideas and explored them with sensitivity and imagination.

THEATRE

Solzhenitsyn:

The Naked Truth

Solzhenitsyn by Alexander Hausvater
Montreal Theatre Lab
4459 St. Laurent, 272-9951
to Oct. 22
Thurs. to Sat. 8:30 pm, Fri. mat. 1:30 pm.
Students: \$3.50

by Cindy Filler

Last night I went to the theatre. My bag was checked and the gentleman by my side was frisked, before we were allowed to enter. We sat on wooden chairs waiting for the play to begin.

During the first five minutes, I watched a prisoner endure interrogation—he was stripped and subjected to the humiliation of a "physical examination". For the next two and one half hours I witnessed unexplained arrests, hard labour, and the persecution and physical and mental suffering of ten human beings.

Entertaining? No, Alexander Hausvater's Solzhenitsyn is a nightmare.

This documentary play is adapted from the writings and speeches of Alexander Solzhenitsyn, author of *Gulag Archipelago*, *One Day in the Life of Ivan Denisovich* and *Cancer Ward*.

Director Alexander Hausvater divides the action into a series of episodes or scenes which have been posted on a sign board and announced. He uses invisible props, sound and light most effectively.

What makes Solzhenitsyn not just any moral washout? Beginning with Solzhenitsyn's exile to America, the play's focal point centers around the complacency and blindness of the West. The Avon commercials we hear in the background during the last scene, add to our feeling of shame and disbelief, as we continue to stand by silently, allowing hell to grow and spread under despotic governments.

The last line of the script "Harvard's motto is veritas-truth" sums up the essence of the whole play. The truth in all its ugliness and nakedness, has finally been told.



Hausvater Looks Behind Iron Curtain

by Cindy Filler

"The idiot teaches, the wise man learns", said Alexander Solzhenitsyn the well-known Soviet dissident. He may be the greatest man of the 20th century according to Alexander Hausvater of the Montreal Theatre Lab.

The Montreal Theatre Lab is currently presenting Solzhenitsyn, a play about humanity, not about the man.

There has been strong and varied reaction to the play. The director's life as well as the lives of his actors have been threatened. People have boycotted the production and paraded in front of the box offices. Hausvater has been called a fascist. Still, the play has been hailed as a new political experience.

The script is based on Solzhenitsyn's speeches, novels and stories and was written by Hausvater and Solzhenitsyn. Its aim is to make people aware of life behind the Iron Curtain.

"It's easy for young people to become Marxist and find similar ideologies incredible and tremendous" said Hausvater. He further explained, "It is impossible for young communists to change the old government's methods. The ideology practised under anyone's administration leads to imprisonment, slaughter, and terror."

The play was written in the summer of 1977, and was first performed in Montreal in February 1978. Hausvater believes it marks his "turning point" in political and social document.

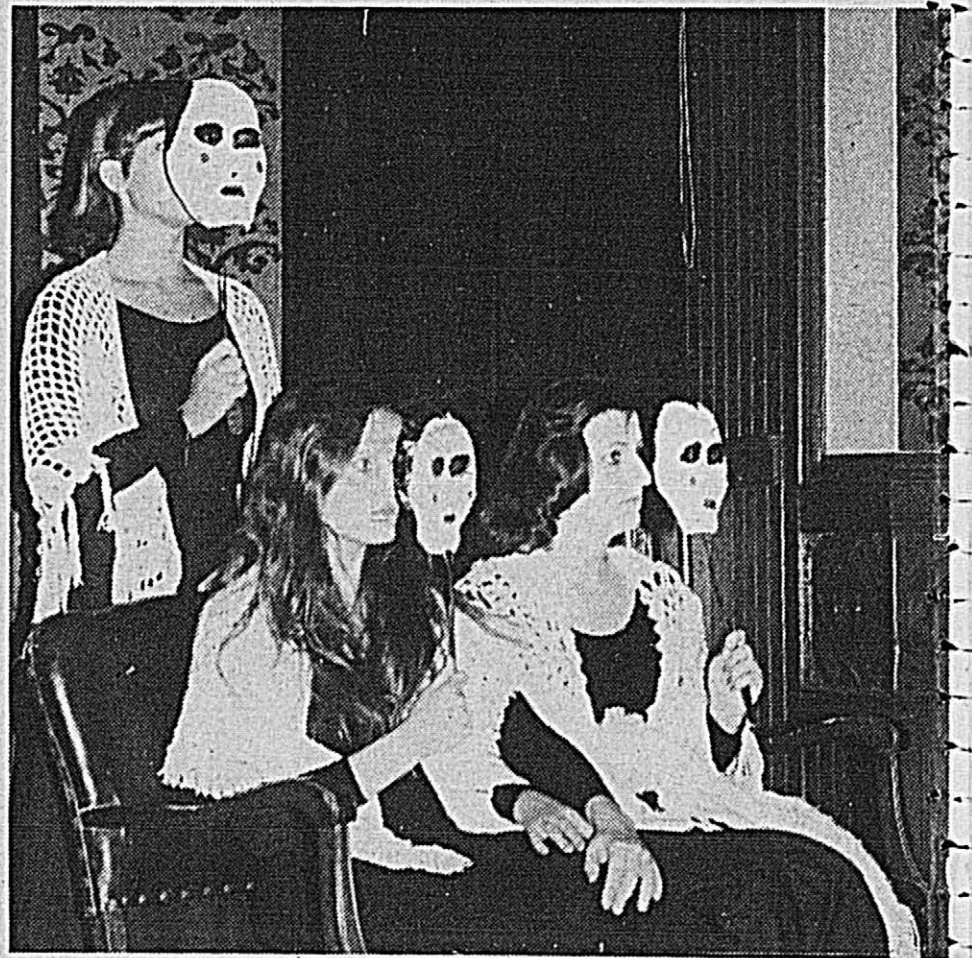


photo by Susan Jarolim

Tuesday Night Café: In

The Intruder by M. Maeterlinck
Tuesday Night Café
Morrice Hall 106, 392-5000, 4637
Oct. 19
8 p.m. \$1.

by Melissa Thomas

One word is enough to describe the Tuesday Night Café Theatre production of Maeterlinck's play *The Intruder* and two sketches by Harold Pinter: different. And it's fitting; the Café, which welcomes volunteers ranging from

seasoned drama students to the lowliest Weekly reporter, is dedicated to the experimental approach in theatre.

"What we're trying to do," explained Leonard Hosios, the director of *The Intruder*, "is to go beyond the conventions of theatre". Tuesday Night Café has come up with some very interesting things.

The audience is warmed up with two short, comic Pinter sketches. The first one, *Request Stop*, takes place in a London bus queue, featuring a wonderfully obnoxious Cockney woman who harasses the uncomfortable gentleman next to her, apparently because he has been "makin' intrusions". Her fellow commuters fidget in embarrassed silence, studiously ignoring her in a parody of bus stop etiquette as she threatens to "ave you 'auled up before the magistrate".

Micheline Chevrier's Cockney accent may flag occasionally, but never her energy. She manages to give a rather stock character at least ten minutes' worth of personality.

The first sketch is funny, but the second is more powerful. Two old, dowdy women sit all night in a bus station discussing bus routes, whether or not bread comes free with tea, and the inadvisability of talking to strangers.

One becomes aware that this isn't "ha ha" comedy in any sense of the word; for the characters' very absurdity is their pathos. The comedy itself serves to masque the hopeless plight of the two old women with nowhere to go, with lives as empty as their com-

Hausvater attempts "to open up a window to look into humanity" behind the Iron Curtain. He wants the play to be "a fishbone in people's throats. Canadians are so apolitical that it is frightening. We cannot live like animals; we must become interested in society", he said.

Hausvater wants to give people a unique experience. He wants the audience to be able to tell their children, "I met Solzhenitsyn."

The first version of the play was more political than the current one. Hausvater found he had to be more dramatic in order to reach more people.

Hausvater wishes to teach the victory of the human spirit. Solzhenitsyn shows that with perseverance, and sometimes a fight, man can reach his goals.



Intruder Welcome

versation. That this effect comes through so strongly is a tribute to the actresses: Mary Bates and, particularly, Kathy McKell.

The *Intruder* is as unconventional a play as ever an unconventional group could wish for. It was written in the nineteenth century, and became one of the classics of the surrealist movement.

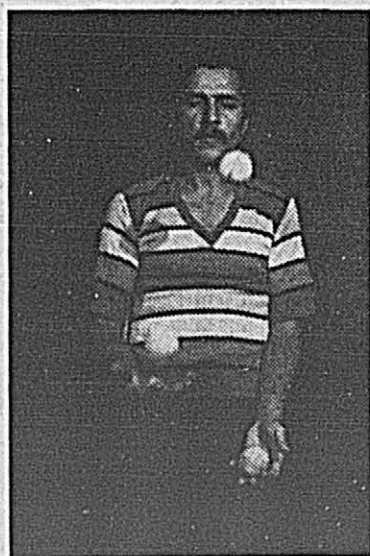
A family sits in their living room, conscious that the mother, who lies ill in the next room, is going to die. They refuse to talk about death openly, but hide their feelings behind words, just as the actors hide their faces behind masks. This connection of aural and visual symbols also exists in the relationship between the dialogue, and the stylization of the actors' movements. There is a correspondence between the visual effect of the lighting and the light-darkness, sight-blindness, and truth-deception motives, which are all woven together during the course of the play.

The family waits, ostensibly for the doctor. They try to shut the door to anyone else. The shadowy intruder they expect comes anyway. Only the blind grandfather sees him; the others pretend there is nobody else there. The atmosphere becomes one of horror. It hits the audience hard. This is partly because of the effect of the smallness of the room - you are close enough to the actors to feel the tension in the air around them - and close enough to feel personally involved.

But this kind of play, so complex in its symbolism and so unreal, or rather, so surreal in its presentation, requires particularly fine acting to bring it home

to the audience. Marco Sakren leads the cast as the blind grandfather who sees the farthest of all. Scott Cinovich is a convincingly exasperated rationalist and a strong antithesis to the old man. Laurie Lynd is a properly concerned son-in-law who pities his blind father but wishes he would be reasonable and Micheline Chevrier has a firm grasp of the child's naive but deep insight in the part of Ursula.

The real strength of the group lies, as one member of the cast put it later, in "believing in what we're doing". Their sincerity rubs off because by the end of the evening, I believed, too.



Gee Gerty, You're Great!

Gee, Gertie! by Noel Coward
Phoenix Theatre
1339 Canora, TMR., 733-2039
to Oct. 22
Wed. to Sun. 8 p.m. \$5

by Rhona Richman

For a relaxed, enjoyable evening out Phoenix Theatre is offering *Gee Gertie!* Based on the life and music of Gertrude Lawrence, the production is a one woman show starring Deirdre Van Winkle. Van Winkle sings songs by such composers as Rodgers and Hammerstein, Noel Coward, Cole Porter, and George and Ira Gershwin. These songs are presented against a background of biographical information, and the combined effect reveals the colour and versatility of Lawrence's character.

Because of this combination the opening of *Gee Gertie!* is somewhat tentative. The show takes a few minutes to find its stride. But once it has done so, the pleasant interplay between biography and music gives Van Winkle the opportunity to impress us with her talents.

Deirdre Van Winkle has appeared in such productions as Jacques Brel is Alive and Well and Living in Paris, Oh Coward!, Private Lives, and the recent Saldye Bronfman Center production of *Side by Side* by Sondheim. Her performance in *Gee Gertie!* confirms her popular appeal. She never loses our interest. She has a beautiful voice and a range which allows her to carry off a comic number such as Ira Gershwin's

"Saga of Jenny" with as much ease and effectiveness as the poignant "We'll Meet Again". Her talent as an actress is evident in her rendition of Noel Coward's "I've Been to a Marvellous Party", and in her treatment of selected scenes from *The King and I* and Tennessee Williams' *The Glass Menagerie*. Van Winkle shows great versatility in her ability to flow from serious to comic moments effortlessly.

The script of *Gee Gertie!* was written by Maxim Mazumdar and Victor Garaway, who is also the show's director and choreographer. Garaway deserves credit for details which enhance the sophistication of the show's tone and atmosphere. His use of the theatre-in-the-round technique utilizes fully the unconventional shape and small size of the Phoenix, it allows for a sense of intimacy that complements the mood of the show.

The pianist is Paul Stewart. The competent accompaniment and impressive appearance provide an effective backdrop to Van Winkle's stage presence.



Warm Feelings About Wheat

Paper Wheat by the 25th Street House Theatre
Centaur Theatre
453 St. François-Xavier, 288-1229
to Nov. 19
8 p.m., Sun. 7 p.m. \$6.50
Sat. \$7.50. Sat. mat. 2 p.m. \$5.

by Robert Janes

I never thought a play about wheat could be fun. But *Paper Wheat* shows that wheat, prairie farming, and even economics, can entertain and delight an audience for hours.

The series of sketches compiled by the 25th Street House Theatre, brings us a view of farming life on the prairie. The first half of the play centers around five immigrants as they arrive in Canada to start a life of farming. The actors take on many characters throughout the show and demonstrate amazing versatility.

There is Lubomir Mykytiuk as a Russian immigrant Vasil Havryshyn, and later the historical figure Ed Partridge. Skal Leja plays his wife and another historical figure from the farmer's movement, Louise Lucas. Their neighbors in the first act are William and Elizabeth Postlewaite who are well played by David Francis and Sharon Bakker.

The tempo of act one is fast paced and the material is always fresh. At the end of this act, a new note creeps into

the sketches; the farmers face problems with the grain companies and their monopoly on grain prices. This becomes the dominant theme of Act two as the farmers try to gain control of the economics of their business.

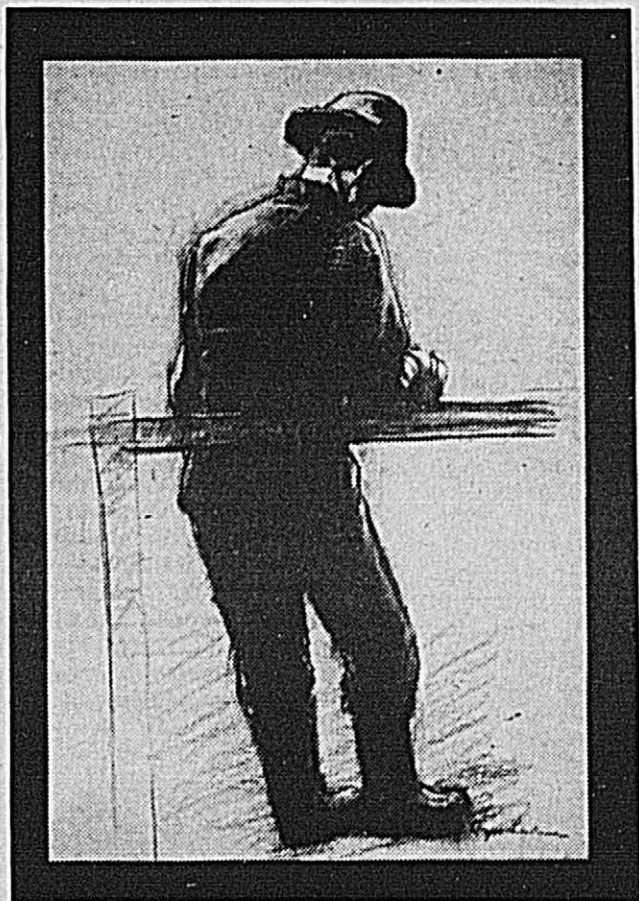
As the play moves forward in time, the actors adopt new characters and the focus shifts from individuals to farmers as a whole. The production deals with such issues as the farmers' opposition to big business, the benefits of cooperatives and the economics of the farm.

The staging of the play is basic, relying on just a table and chairs, an occasional prop and the use of mime. One of the funniest sequences involves getting stuck in the mud, with the actors providing realistic sound effects as they flounder around in a sea of muck trying to free their wagons.

Guy Sprung's direction is excellent. Bill Prokopchuk, a championship fiddler from Western Canada, adds to the music and singing of the production which work to establish a gentle rapport with the audience.

The well-placed vignettes, excellent acting, and musical score make *Paper Wheat* a show that is rich in feeling, history and humour. The show proceeds with such originality and class that no one's interest is allowed to drop for even a moment.

ART



Ozias Leduc: Draughtsman and Poet

by R. Chapman

Five hundred and fifty people attended the opening of Ozias Leduc, *The Draughtsman*, at Concordia University's Sir George Williams Art Galleries last Thursday evening. The works will be displayed until October 24.

Leduc was born in Rang des Trentes, St. Hilaire, in 1864. His art echoes the strong religious feeling of rural Quebec. *Pain in a Torso* (1926) depicts a headless, legless, anatomically superb Christ suspended from the cross. *Homage to Montcalm* has an angel inscribing a tombstone.

Leduc is called the Draughtsman. He has a technique of "squaring-off" (like graph paper) his drawings for transfer to another medium.

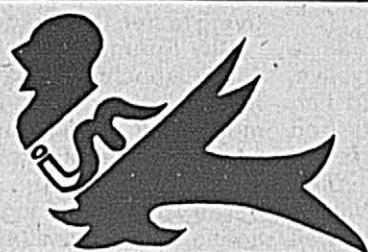
Comfortable in a variety of mediums, Leduc used principally

charcoal and graphite. He worked in oils and watercolor to obtain a haiku-like religious feeling. This use of color relieves the somewhat tedious sombre tones in most of his work.

He is also committed to depicting the country. *The Drowning of Claude Paysan* and *Country Dance*, both turn-of-the-century charcoals, reverberate with emotion.

In this sadness is a hint of the imprisoned artist struggling to be released. Most of Leduc's studies of the human form, especially his nudes, poetically express melancholy.

Leduc, who was also a poet, portrays himself in a photographic mirror-image taken in 1900 as a solemn, bearded man with a high "philosopher's forehead" and an artist's sadness in his eyes.



McGill Intramural Sports
392-4730

Today

PT and OT Bake Sale:

In the Students' Union from 11:00 to 4:00. Lots of delicious cakes and cookies for sale!

Gay McGill:

The award-winning film, "The Trux Rald", will have its Montreal debut at tonight's meeting. Following the film and discussion with producer Harry Sutherland, come join us for a relaxing Coffee House. Tonight at 7:30, in Rm. 310, Union. Donation: 75 cents.

Radio Theatre McGill Workshop:

There will be a radio-theatre workshop for all men and women who wish to act or direct for radio this coming year. The meeting will be in Morrice Hall 107 at 7:00. All welcome.

McGill Armenian Student Society:

Invites all members and friends to a lunch-time gathering, between 1 and 3 pm in the Union in Rm. 406.

MCM mayoralty candidate to speak at McGill:

Today, Guy Duquette will be addressing students in the Union building in room 108 at 12 noon. Duquette is a long time planner with the City of Montreal. He will be a candidate in the upcoming elections in District 41 which includes McGill.

Field Trip to the USSR:

There are still three more openings for the Russian Department's 2nd Field Trip to the USSR in December 1978. For further enquiries contact Lynda Bastien at 392-4610 or 392-4616.

Tuesday Night Cafe presents:

THE INTRUDER - M. Maeterlinck. REQUEST STOP THE BLACK & WHITE - H. Pinter. 8:00 pm. Morrice Hall 106. Tickets - \$1.00. Arts 155 - 392-5000, Morrice Hall C - 392-4637.

★

MONTREAL'S
FINEST

**CHINESE
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1455 MANSFIELD
STREET
437-84-1

AIIESEC:

AIIESEC McGill. (International Association of Economics and Commerce Students).—Introductory meeting only for members and interested students who did not attend our first September meeting. 3:00 pm. Student Union Bldg. Rm. 426.

Centre for Developing-Area Studies:

In the "Debate over Development" series, Prof. Donald Von Eschen will speak on "Structural Theories of Economic Development" at 2 pm in the seminar room of the Macdonald-Harrington Building (next to FDA).

MCM-NDG:

Is looking for students who are interested in finding out how municipal politics works on the grass roots level by getting involved in the NDG election campaign. Tonight 7-10 pm at MCM-NDG headquarters, 6493 Somerled/Corner Cavendish. 483-2933 evenings.

Bring your bag:

The Students' Society welcomes everyone to come try out their new lounge! Bring your bag lunches and relax...put your feet up and study...buy a coffee and munch out...Vending Machines and Lounge Furniture—all in rm. B1, Student Union, 3480 McTavish St. Open TODAY and daily, 9 am to 6 pm.

Volleyball:

TRYOUTS for Women's Volleyball Team continue through this week - everyone welcome - see Coach Steve Leighton, Currie Gym no. 4; Tues. 5:15 - 7:15 pm; today 6 - 8 pm.

McGill Badminton Club:

Tonight at 8 pm, the last chance to practice for this week because Saturday's regular session is cancelled due to the Inter-Club Meet. Inter-Club Team Qualifiers should come out to sharpen their games. Sign-ups for "A-Saturday Evening in Old Montreal" close tonight: see or phone Paul.

Players' Theatre auditions:

Auditions are being held for a late November production of Lillian Hellman's *TOYS IN THE ATTIC*, today, from 5:00 to 8:00 in the Players' Theatre, 3rd floor Student Union. There are good roles for both men and women. Needed especially are two black actors. No prepared piece required.

McGill's Amateur Photography Contest:

Sponsored by the Camera Club opens today. Submit your photos to Sadies and stay tuned for more information on categories and prizes. Contest closes Nov. 20.

Graduate Students:

Ever hear a harpsichord before? Come and hear Robert Sigmund give a harpsichord recital. Tonight at 8:30 pm at the David Thomson House. All members and guests welcome. No admission charge.

Latin American Society:

Will be holding a general meeting today at 7:00 pm in B-15 of the Union building. Upcoming activities will be discussed. Everyone invited to attend.

MCM Information Session (for McGill Staff)

Candidate for MAYOR
GUY DUQUETTE

COUNCILLORS
GARDINER - FAINSTAT

TODAY AT 4 PM
Duggan House 3724 McTavish
Coffee & Biscuits

CHESS?!! BACKGAMMON?!!

The McGill Chess & Backgammon Club will be holding its first meeting this year for anybody who would like to become a member.

Intercollegiate competition, closed tournaments (members) and open tournaments are some of the events planned. Novice, intermediate and advanced players are needed, as well as people to help organize events.

FOR MORE INFO COME TO RM. 107
UNION BUILDING
FRIDAY OCT. 20

or call

Phil 934-1680

Kevin 366-1829

LET'S DO IT
NOW!

Premier Concerts Ltd.
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PRICE**



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OSCAR WILDE
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**SALLE
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PLACE DES ARTS
Montréal (Québec), H2X 1Z9
Box office: from Monday through
Saturday, between noon and 9 p.m.
No telephone reservations.
Information: 842-2112

STUDENTS' SOCIETY APPLICATIONS

*COMMITTEE TO
APPOINT AN
ASSISTANT DEAN
-6 full time
McGill students

*STUDENTS' SOCIETY
FOOD & BEVERAGE
COMMITTEE
-1 full time
McGill student

*SENATE COMMITTEE
FOR THE CO-ORDINA-
TION OF STUDENT
SERVICES
-1 Rep. Engineering
-2 from Graduate
Studies and
Research

(1 from Professional
Studies
1 from Academic
Studies)

APPLICATIONS
AVAILABLE
STUD. SOC. OFFICE
RM. 105 UNION BLDG.
3480 McTAVISH

IMPORTANT! FOREIGN STUDENTS

GRADUATE FACULTY

THE FOLLOWING STUDENTS have NOT YET responded to previous advertisements or letters concerning their Foreign Student Insurance charges for 1978-79.

They are ADVISED to communicate IN PERSON with the Dean of Students' Office NO LATER THAN MONDAY, OCT. 23rd, 10 am, 1978. Otherwise, they will be automatically assessed at the rate determined by their marital status.

ABDULKADIR Ibrahim
ABERRA Wotku
AFLAKI Esmail
AFRASHTEHAR Shapour
AFTABI Alijan
AGAMAH William Kodjo
AGHAI TABRIZI Mohammad
AHMAD Junaid
AHMAD Mohammad Eissa
AHSAN Abdullahi
AJMERA Parash
AKBEN Melek Gulay
AKWESI Christian Kofi
AL-ABDULLA Yousof Ibrahim
AL-REMAH Sahara Meteb
AL-SAYEGH Ali
ALI Omar Soliman
ALVES ESPINOSA Silverio A.
ANAZODO Uche Godwin Nkoko
ANDERSON M. Theresa
ANESTIS Ioannis
APPUKUTTY Mahalingam
ARNOLD Robert Terry
ASLAM Najma
AUNG Myint
AVELLAHEDA DE MAURTY Oscar A.
AWWAD Hanan
AYENI Melchor Olyemli
AYOUNG-CHEE Richard Seoukii
AZIZ Khalid
AZRAK Raka
AZOCAR Mario

BA-ANGOOD Saeed Abdalla
BAGHER Hussein Ali
BAILEY Paula Beth
BAJAJ Raj
BALAGONDAR Puttappa Mallappa
BANAKAR Mohammad Hadi
BARBAS Helen
BARRIA VALLARINO Gilberto
BARRY Michael A.
BARRY Robert Vincent
BATH Alexander Clamptt
BAYOUTH LACAZE Lilyette M.
BECKER Ronald
BELEY Philip
BELLAFIORE Barbara
BELLAMY Connie Sue
BENEDON Douglas
BENNETT John Lawrence
BERRY Richard McKinnon
BETTS Mark Dobson
BIAZAR Abdul Karim
BIBI Muwaffak
BITTENCOURT Luiz Augusto S.
BLECKER Sophie Anette
BLUH Donna
BOGAERT William T.
BOGOLASKY-SACK Jose
BOONSINSUK Prapote
BOWLEG E. Etienne E.
BRADLEY Michael
BRAIMAH Stephen
BRUCK Peter A.
BUCKLEY Cheryl Ann
BUST Sonia Aline
BURNETT Michael S.

CANOVA Gilles Richard M.
CAPPELLEZ Philippe
CARAVELIS Georges
CARLSON Anita Marie
CARLSON David Alan
CARR Ronald Lawrence
CAVALANTI Roberto B.
CHAMBERLAIN Mone
CHAMPION Brian
CHARLET Gerard
CHASSANG Yves
CHEN Michael Chi-Chang
CHENG Heang Ngai
CHOI Hyun K.
CHUNG Chien
COGHLAN Brian
COHEN David Isaac
COMPTON Bruce Jon
CONNELLY Jacquelyn
COONEY Elizabeth Mary
CORDOVA ALVELAIS Federico C.
COROMINA Maria Irene
CORRENTE Susan

COTTON Elisabeth Moreland
COWLES III Sidney William
COX Christopher Ross
CRABILL Michael
CUBITT Sean Roland
CUNNINGHAM Stuart Duncan
CURRIE David J.
CURRY PANIAGUA Oscar G.

DELIA Andrea
D'SOUZA Andreas Felix
DAJANI Zahia
DAYRELL PORTO Sergio
DE ARAUJO Marcelo
DE BOOR Eric
DEMBLING Gayle
DESMAN Scott Mitchell
DESPRAYUD Serge
DOHOVANI Deborah Jane
DRAKE Patricia Lynn
DRAZEN Shelley
DUBA Dana
DUGUAY Linda Marie
DUKE Richard Chatterton
EFTIMIUI Ethimios
EIGEN Stanley J.
EL-BASHA Hisham Hassan M.
EL-BEHEISI Youssif
EL-DAMHOUGH Hesham A.M.
ELSWORTH Peter Charles
ENG Yong Heng
ENQEL Edward
EPRIGHT David Michael

FAHMIDEH-VOUDANI Alireza
FERRELL JR Wayne E.
FICK Gerard Hendrik
FISCHER Rebecca Marie
FISHER Olyemli Christopher
FITZPATRICK Barry
FITZPATRICK Paul John
FLANNERY Melissa Conway
FRANCIS Hannah Adora
FREMONT Patrick
FUNG Angel Chung Chui

GALLI Paola Irene
GALLOWAY Isabel
GAMEDA Samuel
GARAT Ernesto Francisco
GARCIA-VARGAS Jaime
GEORGE Safa Edward

GERSON Richard Kelvin
GHAYUR Tariz
GHAZBAN Ferrydoun
GICVAN Bilalimur
GOH Chong Theng
GOLAND David
GOLDSMITH Robert
GRAFSTEIN Ann
GRYNBERG Roman
GUILIANI Hector
GUMUSYAN Garo Darabet
GUPTA Ritwik

HAAKONSEN Jan Monteverde
HAFEEZ Arshad
HAIFA Said Jamil
HAKIMELAH Gholam Hosein
HAMDAN Bassam
HAMEED Misbau Hameed
HAMMOND Marc Miller
HAMOUDA Omar Farouk
HASSEN Christiana
HARKINS Joseph Peter
HARPER Margaret Kathleen
HARRIS Ralph Lloyd
HARTMAN John Thomas
HAU Wei Shing
HIGGINS Michael
HILL Brad
HINSON Joseph William
HIRSCHHORN Rachel S.
HO Lai Hing Linda
HOELTZEL Petr Bruno
HOGAN David John
HOWES Peter Malcolm
HOWLAND William Glenn
HUANG Bing
HURSTEL Marianne L.
HYDE Stephen Webster

IBRAHIM Ahmed El-Hady
ISLAM Shafiqul
IVASKA Nijole

JAHAN Selim
JAIN Renuka
JAMZAD Mansour
JAUSAUD Jean Paul
JIMENEZ SALDANA Edmundo
JIONA Chibueze Ibegbu
JOG Vicky
JOHNSON Andrea C.
JOHNSON Clarence Shole
JOHNSON Joyce Brodter
JOHNSON Karen Marie
JOHNSON Ross Stuart
JORGENSEN John Downward
JOURNET Debra

KAFADAR Cemal
KALBFLEISCH Roger Carl
KALOGERAKIS Nicolas E.
KAWASAKI Nobuhito
KEARNEY Thomas
KEHOE Patrick
KELEBEK Sadan
KELLER Anne Reinhardt
KHADHAIR Abdul Hameed
KHEEL Marti
KIDWAI Saleem
KIM Dai Soo
KINCLE Jacob
KIYINGI David

KOKONIS Michael
KRASNEY Melanie Ann
KRASSNER Nancy Mae
KUO Hsi Chung

LA-TOURETTE William C.
LADDAGA Richard Alan
LANSKY Aaron
LAPPING Shale Philip
LASHLEY HUDSON Ingrid L.A.
LEGOCKI Roman Przemyslaw
LEIB Chantal Alice
LEITH Rebecca
LEIVA Tirso Jose
LEONE Matthew Joseph
LEUNG Chi Sing Aeddy
LEVI Meir
LI Cheuk Ming
LIAO Chung Lon
LIN Yeong-Yuang
LO Raymond Yan Sang
LOESER Helen
LOH Walter
LONG Robert D.
LOPEZ Nora Mercedes
LORRAIN Andre Marie
LOTFY Hoda
LOVRICH Lily
LOW Hong Tong

MACDOUGALL Scott E.
MACQUIRE Robert Earl
MAJADID Salish K.
MAHMUD Fakhri
MAHNEK Gregory Neil
MAJDOUR Abdolreza
MAK John B. Chan Kwan
MALEAS Alexander
MALICK Neeraj
MALICK Shah Jaseedul
MALALIS Constantine
MANASRAH Khaled Ata
MARJAE hosen
MARKS Robin Ann
MARTIN Robert Edward
MARTINEZ Alan
MATTIN Mohammad Abdul
MATTHEOU Nikolaos H.
MATURU Pramoda
MATURU Ratna
MBACHU Reginald Darlington
MBON Friday M.
McEVOY Marissa
McNAMARA Philip Anthony
MEEHAN Eugene Michael
MEISTER Carolyn
MELANINE Moulays

MEMON Nisar Ahmed
MENGOT William Kerchen
MERCIER Alfred Joffre
MIGNONE
MIKOLJI Helen
MILLETTE Thomas L.
MIRDMADI Shahrzad
MISBAHUDDIN Khaja
MOJIAER Milani Parviz
MOHAMMED Baba Gidado
MOHQARJIS Jamaludin
MORTAZAVI Nastaran
MOSCHOLIOS Theophanis
MOSS Richard
MUGORE Joseph Lucason
MUJUMDAR Shrikant D.
MURAD Hasan Qasim
MURPHY James Brendan

NADERI SAMANI Amir
NAJMI Mohamed A.
NALLAHAYAGAM Minakshi
NASIR Idria Ahmad
NATARAJ Vaikalathur S.
NATTIV Moshe
NAZIF Ahmed Mahmoud
NEMR Mona Jean
NEPPEL Anton
NEW William S.
NG PACK Jean
NG Ewe Chiu
NICHOLLS Gaye Heather
NIU Tian Min
NOR Mukhtar Manam R.
NOROOZI Ebrahim
NOURMOUSSAVI N. Aboutaleb
NOVELLI OLMSTEAD Clementina
NUNES Guairaca Carvao

OBOT Naima Tom
ODDO Jackson Seyefa
ODONKOR Philip Okai
ODUAH Daniel Obi
OGUNYOMI Oluibenga
OMAR Jaber Hussein Deeb
O'NEIL Thomas J.
ONOKPACHERE Godwin Ejaike
OO Tun
ORENSTEIN Jack
OTOO EKOW Joseph
OYAKE Augustine Tamabor

PANANIS Alexandros
PANG King Chee
PAPADOPOULOS Stavros
PAPPOE Matilda
PARR JR Walter Lamoyne
PARTIDA RIVERA Maria
PATHAK Jaya
PATHIRANA Kumarasiri
PELED Schlomo
PEROCHON Francoise
PEROCHON Francoise
PEZSHKZAD Nader
PHIRI Fashion
PICARDI Felix Humberto
PIERCE Mary Sommers
PHAUD Christian
PHOLLE Jean Marie
PIRA Lars Henrik
PISKIN Mehmet Sadik
PONZI Alfio Junior
POPOVICH Bradley Wayne
PORTANTE Tom
PORTELLI John Peter
PRABHU Mohan Keshav
PRACA Isaura C.
PRADO BUTRON Catalina A.
PUC Boris Andre J.
PUGNAIRE Catherine Yvonne

RABINE Keith
RACCAN Pierre Yves
RACINE Brigitte
RAFAT Mohammad Reza
RAHMAN A. N. M. Wahidur
RAJAPAKSE Vijithasena
RAMASAMY Palanisamy
RAMIREZ CASTRO Javier
RAMIREZ GONZALEZ Maria D.
RAMJI Salim
RAMOS Juan
RAMOS Lourdes

RAMTOOLAH Mohammad Tawfik
RASHEED Zameer M.
RAYHER Edward Stuart
RAZANAMPARANY Voahangu V.
REMSEN Carolyn Eve
RENTERIA Guillermo
RIDHA Mohammad
ROBINSON James Franklin
RODOLAKIS Anthony
ROLLINGER Andre
RONEL Joab
ROSS David Michael
RUNEFORS Bjorn Lennart

SADAPHAL Lindberg Kurt
SAFO KANTANKA Osei
SAKAMOTO Eri
SAMIMI Saeed
SANGINES Luis Manuel
SARWAR Selim
SCHNITTMAN Gerald Robert
SCHOUTEN Daniel Lee
SCUDDER Lewis Rousseau Jr.

SEDDYK Esam Abdul Sattar
SEHDEV Paramjit Singh
SEKIGUCHI Masao
SELIM Gul Ruh
SEN Madhu
SETHAR Mohammed Soomer
SHAHIDI Majid
SHAIKH Nadeez Aziz
SHEEHAN Raymond Martin
SHELTON Iris Helen
SHOBNSGOB Sujin
SHULTZ Richard Charles
SIBEROK Martin Charles
SIDI Shwaz Ismail
SILBERSTEIN Alejandro Miguel
SJOESTEDT Carlos Augusto
SMART-ABBEY Victor
SMITH Allan Hugh
SMITH Edward Thomas
SMITH Philip
SNYDER Rhonda
SOBOL Stephen
SONG Tiang Jin
SPELLICY James Paul
STAHLMAN Julia Marie
STEIN Theodore P.
STEINBERG Terry Ira
STEINSON Steven Arthur
STOKER Richard
STONER Daphne Lisabet
SYED Sharfuddin

TAI William K.
TAKAMURA Koichi
TANG Curtis Ka Ming
TANG King Yan
TANG Shih-Shih
TANNER Marcia K.
TEO Poon Kheam
THACKER Alice Joanna
THOMBS Lionel
THOMPSON Mary
TING Daisy
TODD Iain Alexander
TOURE Mamadou
TOVAR Juan
TSANG Yun Fuk
TSONIS Anastasios
TURCOTT-RHOS Eduardo Enrique
TURNER Abraham Kweku
TURNER Riza
TURPINEN Olli Marus
TYRASKIS Panagiotis
TZANAKIS Michael

VAN DE CRAEN Frank Leo
VAN GELDER William Dale
VANDENBOGAERDE Jose Georges
VANNIER-MOREAU Gilles P.E.
VARGAS Luis E.
VARTAN Renée
VASQUEZ Lucio
VEIT Maria Helena
VIDYALANKAR Indira

WALL Gavin L.
WANG Lo-Lan
WANKE Elijah Mwangi
WEBER James Raymond
WEBER Ludwig
WEBSTER Peter Walter D.
WECHSLER William Alfred
WICKER Robert Hamilton
WILCOCK Peter Richard
WILEYTO E. Paul
WONG Denis Tak Ming
WONG Kong Lay
WONG Scaven Wing Luen
WORRALL Persis

YANG Yeong Foong
YORKE Gosnell Lennox
YOSHIKAWA Norihiko
YOUSSEF Youssry Mohamed

ZITTERSTEIN Johannes A.

FINAL DEADLINE: MONDAY, OCT. 23rd, 10:00 am.
ROOM 301, Dean of Students' Office 3465 Peel Street

AROUND TOWN

THEATRE

Théâtre Denise-Pelletier
(4353 St. Catherine St. East.
253-8974)

to Dec. 13: *Marie-Tudor* by Victor Hugo. Fri. and Sat. 8 pm. Students \$3.
La Poudrière

(St. Helen's Island, 526-6002)

to Nov. 11: *Apples for Eve* by Anton Chekhov. Tues. to Sat. 7 and 9 pm.
\$4.50 to \$5. Sat. \$6.50.

Saldye Bronfman Theatre
(5170 Côte St. Catherine. 739-2301)

Oct. 21 to Nov. 19: *Gemini* by Albert Innuarato. Tues. and Thurs. 8:30 pm.
\$5. Sat. and Sun. \$6.50. Tues. and Thurs. mat. 2 pm. \$3.50.

Dome Theatre

(3990 Notre Dame W. 932-4404)

Oct. 23 to 29: *Twelfth Night* by William Shakespeare. Tues. to Sun.
8:30 pm. Sun. mat. 2:30 pm. Call for prices.

Town Stage

(12001 de Salaberry, Dollard. 684-1032)

Oct. 25 to Nov. 5: *One Night Stand* by Carol Bolt. Wed. to Sun. 8:30 pm.
Students \$2.

Théâtre Port Royal

(Place des Arts, 842-2112)

to Oct. 22: *Aux Hirondelles* by W.O. Mitchell. Tues. to Sun. 8:30 pm. \$3 to \$6.50. Sat. \$3.25 to \$6.75.

Phoenix Theatre

(1339 Canora, TMR. 733-2039)

to Oct. 22: *Geë, Gerlie!* by Noël Coward. Wed. to Sun. 8 pm. \$5.

Montreal Theatre Lab

(4459 St. Laurent. 272-9951)

to Oct. 22: *Solzhenitzyn* by Alexander Hausvauter. Tues. to Sat. 8:30 pm
Wed. and Fri. mat. 1:30 pm. Students \$3.50.

Centaur Theatre

(453 St. François-Xavier. 288-1229)

to Nov. 19: *Paper Wheat* 8 pm. Sun.
7:30 pm. \$6.50. Sat. \$7.50. Sat. mat. 2
pm. \$5.

to Oct. 20: *October in Dance*. Oct.
19, Margaret Dragu / Le Groupe de la
Place Royal. Oct. 20, François Sullivan
/ Toronto Dance Theatre. 8:30 pm.
\$5.50. 6:30 pm. recitals \$2.

Théâtre Maisonneuve

(Place des Arts, 842-2112)

to Oct. 22: Jean-Guy Moreau. 8:30
pm. Sat. 6:30 and 10 pm. \$6 to \$12.

Théâtre du Nouveau Monde

(84 St. Catherine St. W. 861-0563)

to Nov. 5: *Les Rustres* by Carlo Goldoni.

Salle Wilfrid-Pelletier

(Place des Arts, 842-2112)

Oct. 23: *Diversions and Delights* by John Gay, starring Vincent Price as Oscar Wilde.

The Black Theatre Workshop

(F.C. Smith Auditorium of Loyola
7141 Sherbrooke St. W. 489-9035)

Oct. 19 to 22: "A Little Bit o' Somethin'", "Sugar George", & "Papa God".

FILM

Loyola Film Series

(F.C. Smith Auditorium,
7141 Sherbrooke St. W. 482-0320)

Oct. 18: *Conquest. Maytime*. \$1.

Oct. 25: *Letters From An Unknown Woman. Meet Me In St. Louis*. \$1.

McGill Film Society
(3480 McTavish, 392-8934)

Fri. Oct. 20: *Alice in the Cities* (1974, Germany) 7 & 9:30 L-132

Sat. Oct. 21: *Dog Day Afternoon* (1975, USA) 7 & 9:30 L-132

Wed. Oct. 25: *Modern Times* (1936, USA) 7 & 9:30 L-132

Cinema V

(5560 Sherbrooke St. W. 489-5559)

Thurs. Oct. 19: 7:00 *The Turning Point* (1977, USA), ... 7:15 *The Duellists*

(1977, GB), ... 9:15 *Coming Home* (1977, USA), ... 9:45 *The Rubber Gun* (1977, Canada).

Fri. Oct. 20: 7:00 *Why Shoot the Teacher* (1977, Canada), ... 7:15 *Blue Collar* (1977, USA), ... 9:15 *Coming Home* (1977, USA), ... 9:45 *Saturday Night Fever* (1977, USA), ... 12:00 *Fritz the Cat* (1972, USA).

Sat. Oct. 21: 7:00 *Coming Home* (1977, USA), ... 7:15 *La Dentellière* (1977, Fr. / Switz.), ... 9:15 *Saturday Night Fever* (1977, USA), ... 9:45 *Punishment Park* (1971, USA), ... 12:00 *The Rocky Horror Picture Show* (1975, GB).

Sun. Oct. 22: 7:00 *The Producers* (1967, USA), ... 7:15 *The Seduction of Mimi* (1972, Italy), ... 9:15 *Coming Home* (1977, USA), ... 9:45 *Saturday Night Fever* (1977, USA).

Mon. Oct. 23: 7:00 *Sgt. Pepper's Lonely Hearts Club Band* (1978, USA), ... 7:15 *Leadbelly* (1976, USA), ... 9:15 *Saturday Night Fever* (1977, USA), ... 9:45 *Jaws* (1975, USA).

Tues. Oct. 24: 7:00 *Sgt. Pepper's Lonely Hearts Club Band* (1978, USA), ... 7:15 *Saturday Night Fever* (1977, USA), ... 9:15 *Giant* (1956, USA), ... 9:45 *The Seventh Seal* (1956, Sweden).

Wed. Oct. 25: 7:00 *Lenny* (1974, USA), ... 7:15 *Saturday Night Fever* (1977, USA), ... 9:15 *Barbara Broadcast* (1977, USA), ... 9:45 *Les Deux Anglaises et Le Continent* (1971, Fr.).

Sat. Oct. 21: 7:00 *Young Frankenstein* (1974, USA), ... 9:30 *Jaws II* (1978, USA), ... 12:00 *Texas Chainsaw Massacre*.

Sun. Oct. 22: 5:00 *Beatrix Potter*

(1971, GB), ... 7:15 *The Rocky Horror Picture Show* (1975, GB), ... 9:30 *Jaws II* (1978, USA).

Mon. Oct. 23: 7:00 *On the Waterfront* (1954, USA), ... 9:00 *The Human Condition* (Part II), *The Road to Eternity*.

Tues. Oct. 24: 7:15 *High Anxiety* (1978, USA), ... 9:15 *Women in Love* (1969, GB).

Wed. Oct. 25: 7:00 *The Seduction of Mimi* (1973, Italy), ... 9:30 *F.I.S.T.* (1978, USA).

Seville Festival

(2155 St. Catherine St. W. 932-1139)

Thurs. Oct. 19: 7:30 *Play It Again, Sam* (1972, USA), ... 9:30 *Aguirre, the Wrath of God* (1973, W. Germany).

Fri. Oct. 20: *The Lacemaker* (La Dentellière) (1977, Fr. / Switz.), ... 9:15 *Danien: Omen II* (1978, USA), ... 12:00 *The Rocky Horror Picture Show* (1975, GB).

MUSIC

El Casino

(316 St. Catherine St. W. 866-8228)

Oct. 19 to 22: Kate and Anna McGarrigle

Oct. 23: Jazz night

Oct. 24: Devo

Oct. 25 to 26: Ramsey Lewis

Yellow Door Coffee House

(3625 Aylmer St. 482-9081, 392-4947)

Oct. 19 to 21: Mose Scarlett & Jim MacLean

Oct. 23 to 25: Ken Brown

Rising Sun

(286 St. Catherine St. W. 861-0657)

to Oct. 22: Jazz Retro

Oct. 24 to 29: Art Ensemble of Chicago (Jazz improvisation)

Salle Wilfrid-Pelletier

(Place des Arts, 842-2112)

Oct. 19 to 22, 26-29: Ginette Reno

Oct. 24 to 25: Montreal Symphony Orchestra

Théâtre St-Denis

(1594 St. Denis, 849-4211)

Oct. 27: Muddy Waters and the James Cotton Blues Band

Théâtre Maisonneuve

(Place des Arts, 842-2112)

Oct. 24 to Nov. 19: André Gagnon.

Daily except Mon. 8:30 pm. \$6 to \$12.

to Oct. 29: Pro Musica. 4:30 pm. \$3 to \$8.

St. James United Church

(563 St. Catherine St. W.

281-1570, ext. 277)

Oct. 20: Trelawne Male Choir. 8 pm. Students \$2.

Christ Church Cathedral

(482-4629)

Oct. 21: Montreal Chamber Players. Works by Beethoven, Shostakovich and Saint-Saens. 5 pm. \$2.

Pollack Hall

(555 Sherbrooke St. W. 487-5718)

Oct. 23: The Tudor Singers. 8:30 pm.

\$5.

Salle Wilfrid-Pelletier

(Place des Arts, 842-2112)

Oct. 24: Les Grands Concerts. Works by Beethoven. 8:30 pm. \$3.25 to \$9.75

ART

Sir George Williams Art Galleries

(1455 de Maisonneuve Blvd. W.

879-5917)

Weissman Gallery

to Oct. 24: François Morelli: drawings

Gallery 1

to Oct. 24: Ozias Leduc the draughtsman

Gallery 2

to Oct. 24: Piroška Mihalka: photographs

The Montreal Museum of Fine Arts

(3400 Ave du Musée, 285-1600)

to Oct. 29: Masterpieces from the fifteenth to the twentieth century

to Oct. 29: Toile de Jouy

to Oct. 29: Charles Gagnon

to Dec. 19: Yves Gaucher

McCord Museum

(690 Sherbrooke St. W. 392-4778)

to Nov. 12: *Quebec Diary, 1950: Photographs by Lida Moser*

Saldye Bronfman Centre

(5170 Côte St. Catherine Rd.

739-2301)

to Nov. 3: *Canadian Contemporary Sculpture*

Edifice Alliance Mutuelle-vie

(680 Sherbrooke St. W.)

Gallery A, to Nov. 3: Color Engravings by Tobie Steinhouse

Optica

(451 St. François-Xavier, 288-2419)

to Oct. 30: John Howlin, Robert McNealy, Sam Perepelkin, Richard Evans

Centre des Arts Visuels

(350 Victoria Ave. 488-9559)

to Oct. 28: Township Quilts by Iris Brown

Oct. 28-29: Workshop on Design in Tapestries

Goethe Institut

(Place Bonaventure, 866-1081)

to Nov. 3: Felix Man: Pioneer of Photo-Journalism

Dominion Gallery

(1438 Sherbrooke St. W. 845-7833)

to Oct. 31: *19th Century Canadian and European Paintings*. Tues. to Fri. 9 am to 5:30 pm. Sat. to 5 pm.

Atelier J. Lukacs

(430 Sherbrooke St. W. 933-9877)

to Oct. 31: *Rudy Sparkuhl*, photo realist. Tues. to Sat. 9:30 am to 5 pm.

Sun. 1 to 4 pm.

Letters to the Editor

I would like to voice an opinion concerning Melissa Thomas' article in the Weekly October 5: "World Music Day at Pollack Hall". Rather than panning the event, as she has in the last paragraph of her article, she might have tried to figure out why all those "faithful" had "ecstatic looks" upon their faces after the concert. If one tries to judge modern "experimental" (or whatever

one chooses to call it) music by standards of times other than our own, it will quite literally become, to quote Ms. Thomas: "... experimentation continued for its own sake" and it does become "pointless, (as) sound for its own sake becomes noise."

HOWEVER, in many ways that is the point of much music today—to let music become noise and noise music. The

possibility is to let every sound become musical, when used in context. Rather than destroying anything, this tends to open up our ears to the world, and to certain vibrations of those particles that make up air, which we try so friggling hard to categorize as "music" and "noise". When those categories become confused—something very amazing happens—something very beautiful: *Music*.

Robert Rayher

The Producers



Gigi Rosenberg, editor
Day Hills, Doug Watters
Susan Shears, Brian Schreiber
Frank Funaro, Gail Heimann
Maggie Gosselin, Chris Pomiecko
Rod Chapman, Peter Loshin
Mike Pasternak, Bruce Stark
Grace Leberz, Brock Cummings
and Pam Cheers



V.D.

Some straight talk from Julius Schmid

The purpose of this advertisement is to educate you about venereal diseases. If you think this subject is no concern of yours, we'd like to point out that V.D. has reached epidemic proportions in Canada. It cuts across all age, income, social and educational groups. A conservative estimate is that between 500,000 and 1 million Canadians suffer from V.D.

What we're going to do in this advertisement is to tell you in plain, simple language about three

of the most prevalent venereal diseases in Canada today. What the symptoms are, the various stages of the diseases and most important of all, what you can do to prevent infection.

Now, if in the course of reading this advertisement, you suspect you might have some of the symptoms described, consult your physician immediately. The treatment is confidential and if caught early enough the disease can be easily treated.

GONORRHEA

This particular disease has become rampant due to possible changing social and sexual attitudes. Despite the most advanced treatment methods medical science has been unable to check the spread of this condition.

STAGE I

Symptoms generally appear from two to six days after exposure to the bacterium *Neisseria gonorrhoea*, however, up to 20 percent of men and as high as 80 percent of women show no symptoms at all. In the male, the usual signs are pain when urinating and a discharge of pus from the penis. Women are likely to experience burning during urination, a yellowish vaginal discharge, abnormal menstrual bleeding, and swelling or abscess of the Bartholin's glands at the mouth of the vagina. (Symptoms of oral and anal infection may include, in the throat, a burning sensation, and, in the rectum, burning and itching, persistent urge to defecate, and a bloody discharge).

STAGE II

If allowed to progress untreated, gonorrhea can produce severe inflammation of the pelvic organs; blockage of the Fallopian tubes and sperm ducts and thus sterility; gonorrheal rheumatism or arthritis; inflammation of the heart valves; even blindness, particularly in newborn babies.

Up until a few years ago, penicillin was the standard treatment method, but today, several penicillin-resistant strains of the disease have appeared and other, stronger drugs—tetracycline, spectinomycin, ampicillin, amoxicillin—must sometimes be used. Cases in which pelvic inflammatory disease has developed may also require hospitalization.

SYPHILIS

First of all let's make one thing clear: you can't pick up syphilis from lavatory seats or public drinking fountains. Syphilis is transmitted only through sexual intercourse.

STAGE I

About three weeks after sexual relations, a lesion called a chancre (pronounced "shanker") develops at the site—usually the genitals or mouth—and nearby lymph nodes become enlarged. The chancre itself disappears within four to six weeks.

STAGE II

If syphilis is left untreated, more lymph nodes eventually become enlarged and a spotty red rash appears over most of the body. During this stage, fever, weight loss, general weakness, loss of appetite and headaches are typical. After several months, the rash subsides and syphilis enters a latent period lasting months or even years.

STAGE III

Blindness, insanity, impotence, heart disease.

Children born to syphilitic mothers are also infected. The earliest sign is sniffing, after which sores appear on the skin and the mucous membranes, and the disease starts to progress as in adults.

If caught early enough, syphilis can be easily treated with penicillin. Other antibiotics such as tetracycline, erythromycin, or chloramphenicol are also used.

GENITAL HERPES

This sexually transmitted disease was almost unknown until the late sixties. About 95 percent of all cases are due to infection with herpes simplex virus II, a virus affecting only the genital areas; while another 5 percent result from infection of the genital area with herpes simplex I, the cold-sore virus.

STAGE I

In women, tiny, painful blisters resembling oral cold sores appear on the labia, cervix or anus. Symptoms in men include similar lesions on the penis or anus, accompanied by burning urination and watery penile discharge. Fever is a possibility in both sexes. Within a day or so the blisters break, then form round, grey-white patches which generally heal spontaneously within two weeks. This may be the end of the problem, or genital herpes may reappear periodically as cold sores often do.

STAGE II

A possible serious complication: recent studies suggest that herpes II may play a role in the development of cervical cancer. The virus is reported to be present in 36 percent of cervical cancer patients, and parts of the herpes II virus have been extracted from cervical cancer cells. Because of this, women who've been infected should be especially careful to have regular Pap tests.

No totally effective cure for herpes exists. While some gynecologists paint the infected area with gentian violet, others maintain this treatment doesn't work. However, a promising new antiherpes drug, adenine arabinoside (Ara-A) is being tested and may soon be approved for general use.

AND HOW TO PREVENT CONTRACTING THEM.

There are only two methods of avoiding the risk of contracting V.D.

1. Refrain from sexual relations.
 2. Use a prophylactic during intercourse.
- Use of the prophylactic is the only method officially recognized and accepted as an aid in the prevention of transmission of venereal disease. Besides being a disease preventative, prophylactics are one of the oldest and more effective means of birth control known and the most popular form used by males.

And we'd like to introduce you to six of the best brands of prophylactics that money can buy. They're all made by Julius Schmid. They're all electronically tested to assure quality and dependability. And you can only buy them in drug stores.

RAMSES

Regular (Non-Lubricated) & Sensitol (Lubricated). A tissue thin rubber sheath of amazing strength. Smooth as silk, light as gossamer, almost imperceptible in use. Rolled, ready-to-use.

FOUREX

"Non-Slip" Skins—distinctly different from rubber, these natural membranes from the lamb are specially processed to retain their fine natural texture, softness and durability. Lubricated and rolled for added convenience.

SHEIK

Sensi-Shape (Lubricated) & Regular (Non-Lubricated). The popular priced, high quality reservoir-end rubber prophylactic. Rolled, ready-to-use.

NuForm

Sensi-Shape (Lubricated) & Sensi-Shape (Non-Lubricated). The "better for both" new, scientifically developed shape that provides greater sensitivity and more feeling for both partners. Comes in "passionate pink". Rolled, ready-to-use.

EXCITA

Gently ribbed and sensi-shaped to provide "extra pleasure for both partners." Sensitol lubricated for added sensitivity. Also in "passionate pink." Rolled, ready-to-use.

Fiesta

Reservoir-end prophylactics in an assortment of colours. Sensitol lubricated for added sensitivity. Rolled, ready-to-use.

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Sports Shorts

Red-stats impressive

When your team has a 4-2 record, you expect impressive statistics, right? Well, several members of the Redmen football team have the numbers to go with the record, most notably Rick Blewald and Dave Croasdale. Wide receiver Blewald leads the O-QUIFC in receptions with 23, good for 394 yards and six touchdowns. Defensive back/place kicker Croasdale, with 56 points, is ranked second in Canada in scoring, tops in the league.

Rapp goes home

Redmen footballers and their fans were shocked to learn that linebacker Sam Rapp had packed his bags and headed for home. The colorful and effective Rapp, a four-year veteran from Yale University, left for his home in Louisville, Kentucky early Saturday morning after withdrawing from McGill's MBA program. Evidently, Rapp either found the academic load too demanding or not to his satisfaction. In either case, McGill has lost one very good football player at a most inopportune time, less than two weeks before the playoffs.

Socs on top

Fans of the McGill Redsocs soccer team will be happy to hear that their team, currently in sole possession of first place in the QUAA, will be playing in Molson Stadium this coming Saturday at 2 pm. The oppositions will be provided by the Bishop's Gaiters, definite candidates for a serious bombing.

Ruggers own Bishop's

Speaking of Bishop's, the McGill rugby team continued its ongoing love affair with their counterparts from Lennoxville this past Saturday, dumping the Gaiters 32-0. The combined score of the two Bishop's-McGill matches this season stands at McGill 84, Bishop's 0. Sounds like an Ottawa versus McGill football game, vintage 1976.

Wet white for Redmen

Attendance figures have been released for this season's Redmen home football games. Over 8700 spectators filed into Molson Stadium for the three home games, certainly a considerable increase over recent years. Of course, taking these things in perspective, over 800 people went to Gertrude's for this past Monday night's wet T-shirt contest, so let's not get too encouraged.

Perhaps Athletics Director Bob Dubeau should outfit his teams in wet white uniforms rather than the traditional red. Anything would beat that tacky "M" on the Redsocs' jerseys.

Yankee Redman MVP

American Indian supporters are rejoicing at the selection of Yankee shortstop Bucky Dent as this year's World Series MVP. Dent, of Indian extraction, hit .417 against the Dodgers, and dazzled 'em in the field.

McGill finds pool?

The Daily has learned that McGill, without an adequate site for its CIAU national swimming and diving championships, is in the process of negotiating with Université de Montréal for the privilege of using that school's facilities. A decision should be forthcoming this afternoon.

Should these negotiations fall through, look for McGill to forfeit its right to host the CIAUs this year, and for many more to come.

Sports Bio

Vic Pywowarczuk

by Danny Young

As a rule, the names of quarterbacks are fitting.

Joe Namath, Bert Jones, Bart Starr, Y.A. Tittle, Ken Stabler, Roger Staubach, Bob Griese, Sammy Baugh, the list goes on and on—with quick, snappy, ringing, pronounceable, or colorful QB names.

But look at number seven in your McGill Redmen program. No, it is not a printing error. He is a quarterback and his name is Vic Pywowarczuk.

Although the name would better suit an offensive lineman, Pywowarczuk has overcome the impossible odds he inherited at birth by successfully directing the Redmen attack for two and a half years.

Redmen fans, players, and coaches had almost taken Vic for granted as he entered his third season, but his two game 'knee injury' lapse and his subsequent triumphant return in Ottawa last Friday showed how important a factor he is to the McGill squad.

Before donning the Red and White, Vic played for Vanier College and developed considerably under the coaching of Jom Dickey. He commenced his collegiate career as a backup in 1976, but broke into the starting spot midway through the season. McGill finished with a modest 2-5 record. 1977, however, turned out to be the transition year for Vic and the Redmen as they closed with a 5-2 mark by defeating Queen's and Carleton, and trouncing Con U., UQTR, and Ottawa.

With two superb tight ends in Barry Dobson and Rod Bell, Vic had an excellent opportunity to

prove himself as a passer, and he made the most of his chance. He won the confidence of all concerned. As the Redmen entered the 1978 season, they knew they had a competent leader to guide them with an attack that would rely heavily on passing.

According to Vic, any other offensive style would not be

their passing game has not reached its full potential.

"We really haven't gotten to the point where we could use all our possibilities," says Vic. "We haven't thrown that much to our backs, and even with receivers like Blewald and Cutler, we've only had a limited number of patterns."

As a percentage passer, Vic has declined somewhat this season, but as a play caller, he is constantly maturing. Unlike most quarterbacks who dream about "home run" passes, Vic gets his greatest enjoyment by leading long drives.

"It's great when I can march the team down the field," he explains. "I love calling plays that fool the defence and lead to a touchdown."

To fool the defence, Vic must be aware of what coverage they are using to stop the Redmen.

"Usually when I come to the line, I try to recognize the defence. This is where most of my reading takes place."

Though Vic would love to lead the Redmen to a Bowl game, his first goal in mind is to Beat Bishop's.

"In the three years I've been here, they've beaten us four times," says Vic. "It would mean a lot to me if we could beat them."

When Vic is not thinking about reading defences, calling plays, and downing Bishop's, he's busy completing his math degree. Redmen fans will be happy to know that he hopes to enter a graduate program next year and remain with the team.

So, Pywowarczuk is not such a bad handle after all. In fact, he gives the Redmen a good name.



Vic Pywowarczuk

feasible for the Redmen:

"To get a real good running attack, you need a lot of work," the Redmen QB explains. "Here, we start at the end of August, making it very difficult to put in a sophisticated running attack."

He is pleased with the offence's ability to score from in close this season, but feels that



Defensive tackle Rick Shaver (62) buries Bishop's back Dave Thornhill (20) with defensive back Dave Croasdale (9) ready to supply the finishing touches. The Redmen hope to tackle Bishop's on their Saturday, October 27th playoff game. The outcome of the Ottawa vs. Carleton game this Saturday will determine whether the game is played here or in Lennoxville.

The McGill Chaplaincy Services Lecture Series
Management Undergraduate Society
PRESENT AN EVENING OF DEBATE AND PANEL DISCUSSION ON

**"Religious Fulfillment under Repression:
The Case of the Soviet Union"**

featuring

DR. YAKOV RABKIN

Université de Montréal

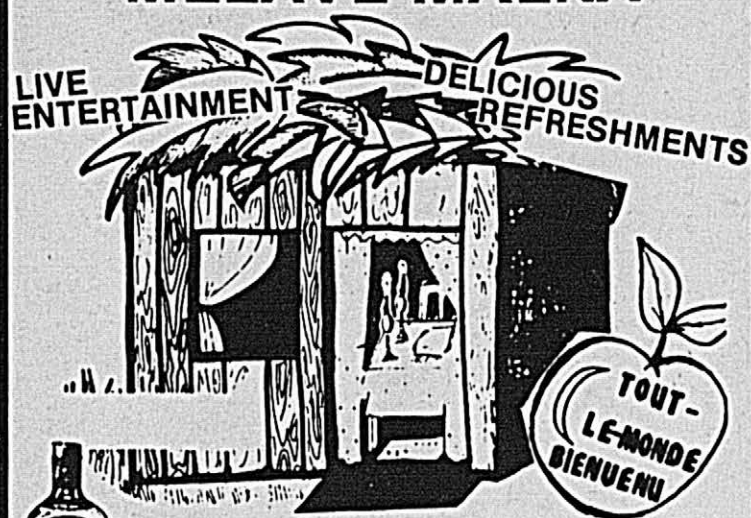
**THURSDAY OCT. 19
LEACOCK ROOM 26 7:30PM**

PANELISTS: *Followed by a question period*

Fr. Ihor Kutash—Ukrainian Eastern Orthodox chaplain at McGill
Prof. Barbara Haskel—Dept of Political Science at McGill
Dr. Victor Mikheev—Counsellor for press & information, Soviet Press
Office, U.S.S.R. Embassy in Ottawa.

Rabbi Israel Hausman—chaplain at McGill will moderate
N.B. For this event only, free tickets available at the Chaplaincy office 3484 Peel St.
Student I.D.s are required

MELAVE MALKA



SATURDAY EVENING

OCT 21st 8:30 pm

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CIRCLE K**

Oct. 25th

4:30 pm

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VE2UN reserves the right to cancel any unsuitable
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**DELTA KAPPA EPSILON
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Tomorrow is James McGill's 234th Birthday
Isn't that a good reason for a party...?
(What Isn't)

THE DEKES ARE HOLDING IT

at

3653 UNIVERSITY ST (Green Door)

FRIDAY, OCT 20TH

8:30 PM

DRINK OF THE DAY: CREAMSICLE

KRAZY HOUR AT 4 PM

Are you over 24 & looking for fun & fitness?
McGill's Adult Fitness on Ice Program might be for
you!

TIME: Mon & Wed—3:15-4:45 pm

WHERE: McGill's Winter Arena

LENGTH: 18 weeks beginning Oct. 30th

REQUIRED: Wobbly legs, skates, stick,
paunch and desire.

COST: McGill Gym members	\$ 75.
McGill Faculty	
& Staff	\$100.
All Others	\$125.

Course Director: Dr. Dave Montgomery
McGill Dept. of Athletics

**REGISTRATION FORMS & ADDITIONAL
INFORMATION**

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392-4725

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DAYS



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Friday, October 20

8 pm Union Ballroom

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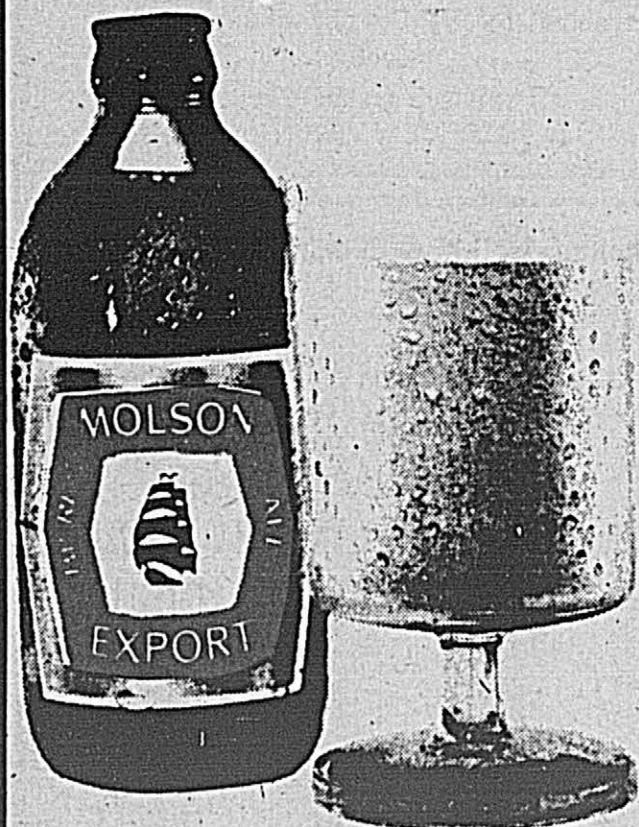
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